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Winter 1972 VOL.10·NO.1



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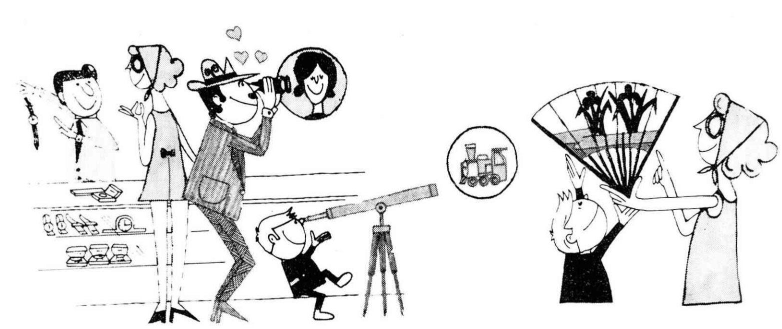
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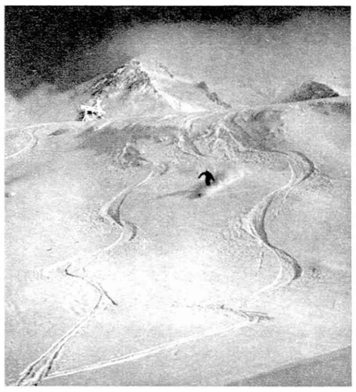
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JANUARY 1972 (Vol. 10, No. 1)

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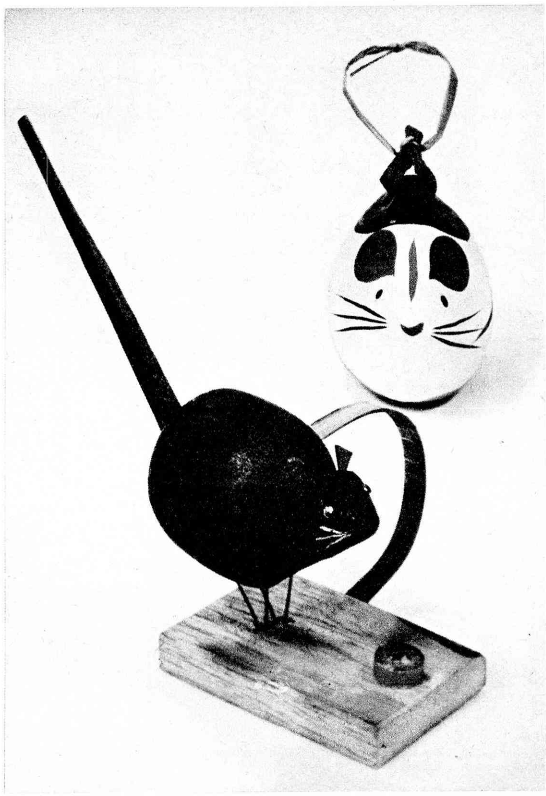
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Japanese Currents

NEW YEAR

1972—Year of Mouse



The year 1972 is the "Year of Mouse" according to Japan's ancient calendar.

The calendar was brought to Japan from China about 1,200 to 1,300 years ago. It is designed to count days in terms of five cycles of 12 numbers for a total of 60 numbers. These 12 numbers are called "Juni-shi." Later, this method came to be used for counting months and years as well, and each of the 12 numbers was given the name of animal—that is, mouse, ox, tiger, rabbit, dragon, serpent, horse, sheep, monkey, cock, dog and wild boar.

This calendar originated from ancient China's astronomy and science of divination. Its central thought is that each year, month and day has a fate of its own. For instance, the "Year of Mouse" supposedly meant the budding of all things in the universe and thus, the beginning of everything. Nowadays, however, no such fatalism is believed by the public.

Even so, the custom of calling each year by its animal name persists in Japan.

Moreover, at the beginning of each year, toys, folk craft items, pictures, etc. with the animal of the year as motif are put on sale by way of ornaments. There are also many people who dedicate votive pictures of the year's animal, called "Ema," to shrines when praying for happiness during the year.

There is an interesting legend as to why the mouse has been designated as the first of the 12 animals forming a cycle of 12 years.

Once upon a time, God decided to select animals to help with the movement of celestial bodies. He announced the choice will be made in the order of arrival at his residence on the day of selection. However, the cat forgot the day and asked the mouse for the date. The mouse mentioned the date one day later than that specified by God. On the day before the selection, the ox, well aware of his slow pace, started to walk toward God's residence ahead of others. The crafty mouse jumped onto a saddle on the back of the ox. When the selection day was dawning, the ox, who had started walking the previous day, turned out the first to arrive at God's residence. Promptly, however, the mouse jumped down from the back of the ox and knocked the door of God's residence ahead of the ox. As a result, God named the mouse the first of the 12 animals and gave the second place to the ox. However, the cat, who arrived one day late, was given no assignment and excluded from the set of 12 animals. Since then, it is said, the cat has made it a habit to seek out and kill the mouse. Photo shows folk craft toys with the mouse as motif.

STEAM LOCOMOTIVES

SL Museum in Kyoto

The Japanese National Railways (JNR) has decided to remodel the Umekoji Locomotive Depot in Kyoto into an "SL (steam locomotive) Museum" as one of events to commemorate the centenary of the opening of railway in Japan falling on October 14 this year. At the museum, typical Japanese-made steam locomotives will be kept in working order for display to SL enthusiasts.

Steam locomotives have been rapidly put out of commission since 1960 as part of JNR's drive for the streamlining of management and modernization of rolling stock. At the present time, only 1,500 steam locomotives remain in service



along local lines, and all of them will be replaced with electric and diesel locomotives by 1975. However, the number of SL fans keeps rising and they have been urging JNR authorities to keep steam locomotives in good repair. Hence JNR's decision to set up an "SL Museum."

The Umekoji Locomotive Depot used to serve as a base for steam locomotives on the Sanin Line along the Japan Sea coast. The 22,000-square-meter depot has a fan-shaped engine shed, and its maintenance and repair facilities for steam locomotives can be utilized for the new museum. All famed SLs of Japanese make will be preserved at the museum, including the oldest Class 8630 (made in 1914); Class C51-239 for the special Imperial train (1927); Class C62-2 (1948), Japan's largest and most powerful steam locomotive for passenger train; and Class D51-1 (1936), a typical SL for freight service.

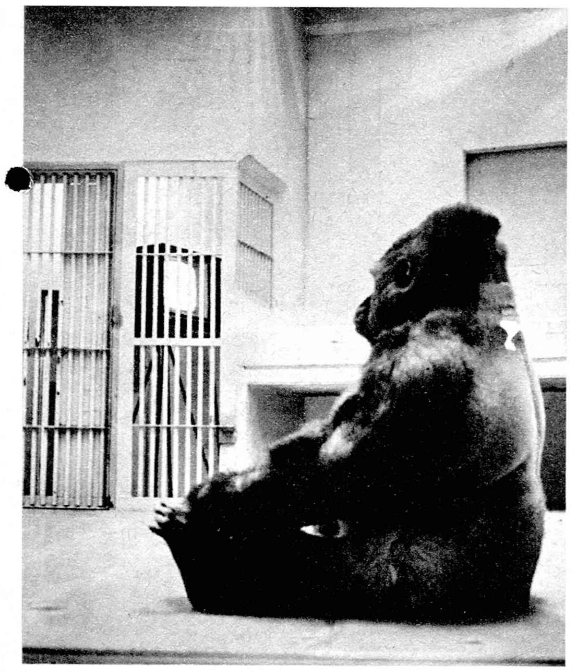
Meanwhile, JNR is also planning to set up a special SL-pulled train for operation along lines near Kyoto once or twice a week. Photo shows Class D51 steam locomotive for freight service.

ZOOLOGICAL GARDEN

Mr. Buruburu Likes Television

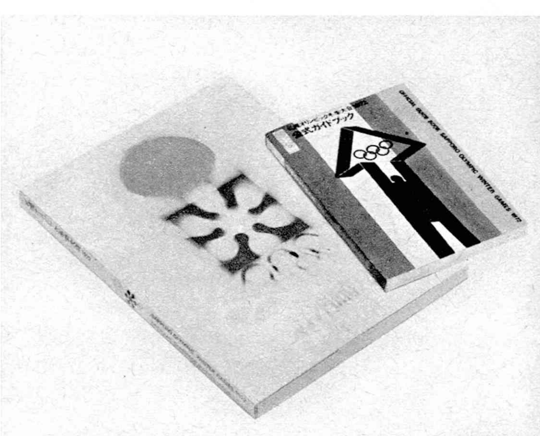
Mr. Buruburu, an 18-year-old male gorilla of Ueno Zoo in Tokyo, is completely captivated by a television set. Though highly popular among children visiting the zoo, he was suffering from neurosis for several years because of the over-protective environment complete with air conditioning throughout the year and an adequate supply of foods. In an effort to cure the disease, his attendants placed a color television receiver in the animal's room last May to save him from ennui. And this has proved a wonderful cure.

Mr. Buruburu has made it a habit to watch television programs, including his favorite animal films, through iron bars, entirely spellbound. He is now spending a bright, contented life.



SAPPORO OLYMPICS

Official Guidebooks for Sapporo Olympics



"Sapporo Olympic Winter Games 1972, Official Commemorative Issue," one of publications by the Sapporo Olympic Organizing Committee (SOOC) to mark the Winter Games, has been put on sale. A 272-page full-color book (21 x 28.5 cm), it gives a detailed account of not only the athletic sites and sports of the Sapporo Olympics, but also the tourist industry in Sapporo and Hokkaido and other matters of interest. The book is available in three editions—Japanese, English-French and English-German. Price: ¥2,000 Another commemorative publication of the committee, "Official Guide Book Sapporo Olympic Winter Games 1972," is a digest of the said Official Commemorative Issue. The 236-page full-color book (15 x 18 cm) also comes in three editions—Japanese, English-French and English-German. Price: ¥400 These books have been edited and put on sale by Jitsugyo no Nihon Sha, Ltd.

LITERATURE

Mishima's First Anniversary

The memorial meetings for the late Yukio Mishima were held on the first anniversary of his death.

On the morning of November 25, 1970, the internationally-known Japanese novelist committed ritual "harakiri" in the headquarters of the Ground Self-Defense Force in Tokyo after an unsuccessful attempt to incite the Ground Self-Defense Force men to revolt in favor of a revised Constitution.

His friends and admirers organized a memorial meeting at Kudan Kaikan Hall, Tokyo, and one at the Kyoto Chamber of Commerce and Industry Hall besides his family's memorial service sponsored by his widow, Yoko Hiraoka at the Palace Hotel, Tokyo. About 240 distinguished men and women of letters and culture were on the list of organizers of the meeting. Among them were Nobel Prize-winning novelist Yasunari Kawabata, Toshiro Mayuzumi, composer, and Teiyu Amano, former Education Minister.

In addition to the memorial addresses by distinguished persons in various fields, the program included a show of the film "Enjo" based on his novel, singing of his death poem, demonstrations of traditional military exercises by teachers who taught Mishima, and attendant's personal tributes of chrysanthemum petals before the image on the stage. Many who attended the memorial services said that the writer confronted them with a serious question by his death in: Are the Japanese losing their cultural identity?

On his death, a stunned nation tried to decipher the meaning of what looked like the lunatic action of this 45-year-old author of international



fame. "Was he insane or a fascist?" Now, more than one year later, people still have no clear idea why Mishima died nor why he chose to kill himself in such manner. At present, the Mishima incident is being discussed in the Tokyo District Court.

However, his books sell well and some co-operative stores in major universities claim that they always rank among the best-ten sellers. But there are few school textbooks for the coming school year which include his writings as in the past.

Though the death of the man who hated the practical and rational way of life prevailing in modern Japan may symbolize the end of an era, as one of his friends testified, the youth of today's generation do not try to find their identity in the way their predecessors did, since they have already cultivated their own brand of self-confidence through their practical way of life.

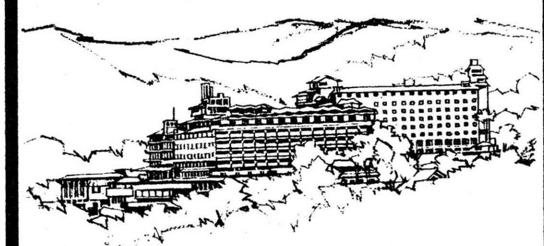
The photo shows the memorial service named "Yukoku-ki" held at the Kudan Kaikan Hall on his first anniversary.

SCIENCE

Japan's First Scientific Satellite Successfully Orbited

Japan successfully launched its first satellite for scientific observation on September 28 last year.

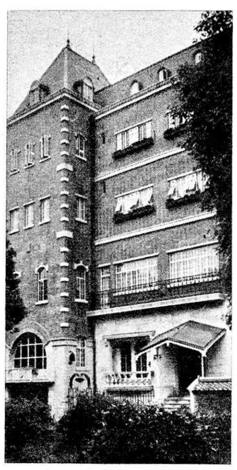
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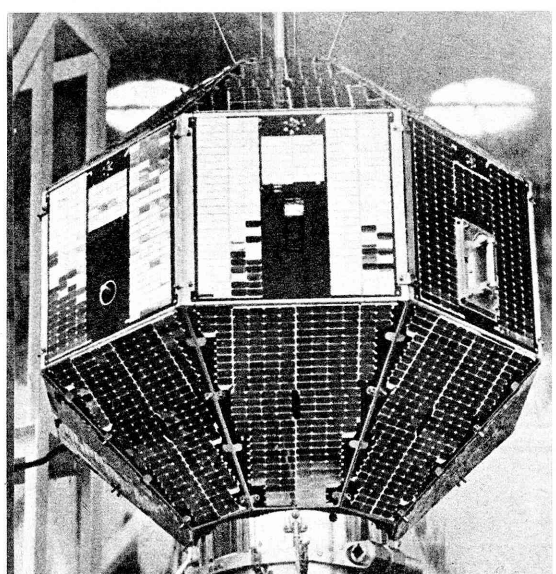
Japanese Currents

The four-stage MU-4S-3 rocket, launched from the Kagoshima Space Center, in Uchinoura, of Tokyo University's Institute for Space and Aeronautical Science, ejected Japan's first scientific satellite MS-F2 into an earth-circling orbit at an altitude of about 879 kilometers.

The artificial satellite is the third to be successfully orbited by Japan. The two previous satellites were test models for technical experiments. But the latest one named "Shinsei" (New Star) is a full-fledged scientific satellite designed for 46 items of observation and research, including the measurement of solar electromagnetic waves, cosmic rays and plasma in the ionosphere.

Shinsei has a diameter of 75 centimeters and weighs 66 kilograms. Instruments in the satellite are powered by a total of 5,184 silicon solar cells 10 millimeters wide and 20 millimeters long.

Its perigee is 88 kilometers and apogee 1,870 kilometers, and it is circling the earth every one hour and 53 minutes, according to Tokyo University's Institute for Space and Aeronautical Science.

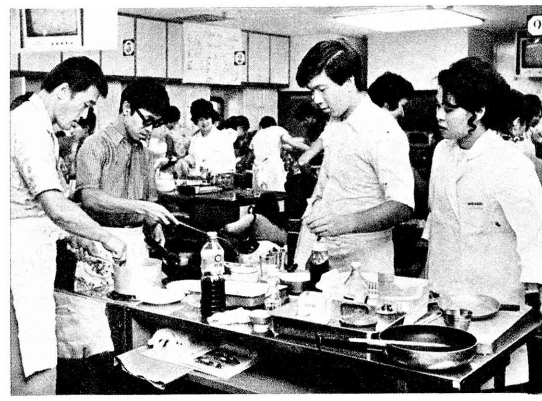


HUSBANDHOOD

Cooking School Offers Classes for Husbands

Cooking at home is no longer exclusively for housewives and a Tokyo cooking school now offers cooking lessons for husbands and other men interested in preparing food.

"Professional cooks are, in principle, men



throughout the world, and surely, I've never heard of a woman serving as an 'itamae' (a cook in a Japanese style restaurant," said Eiji Nakagawa, 37, head of the Odakyu Cooking Center in the Odakyu Department Store in Tokyo. Two years ago, Nakagawa's cooking school established a cooking class for men, though hitherto it had taught only women, mostly housewives and marriage-minded young ladies. According to Nakagawa, he decided to open the school for men because several salaried workers had frequently visited him and asked whether they could attend the lessons at the school. The newly-established special course for men offered a two-and-a-half-hour lesson each Saturday for six months at monthly fee of ¥2,500. The result was that eight men graduated the school as the first term students at the end of 1969, and at present eight others are also studying cooking in the fourth-term course.

At the beginning, the students learn how to boil eggs, and when they graduate, they are expected to know how to cook European, Japanese, and Chinese dishes. Nakagawa says that most of the applicants are husbands in their 30s wishing to learn cooking as a hobby, and not for practical reasons.

"In fact, I've never heard of complaints from such husbands, that they were dissatisfied with the dishes their wives serve," Nakagawa said. "Now their dietary life should become more fascinating if they master cooking to some extent, because they will able to cook anything by themselves." Nakagawa, however, pointed out some practical benefits for husbands who learn to cook. "For example, when a wife has to be hospitalized for many days during pregnancy, her husband can prepare his own food," he said. The photo shows three men, watched by a woman instructor, learning how to cook at a Tokyo cooking school.

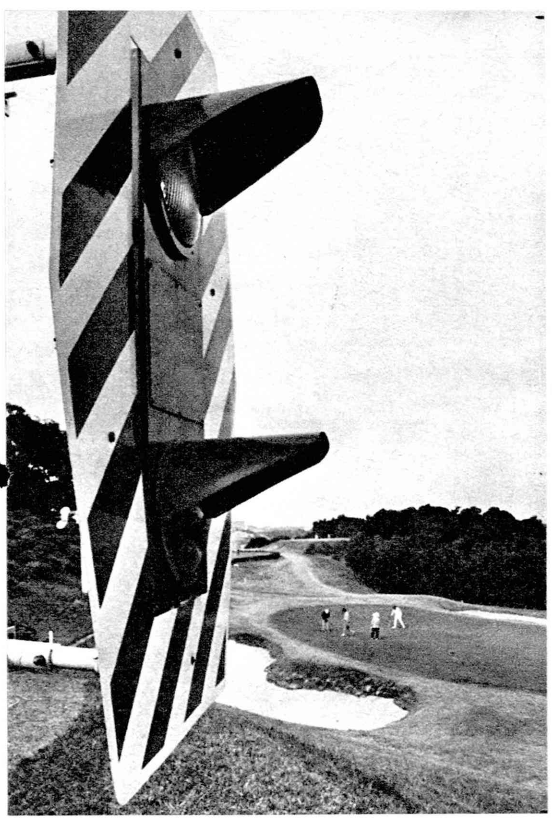
GOLF

The World's Rarest Traffic Lights

The photo shows one of the world's rarest traffic lights. It controls flow of golfers instead of vehicles.

Erected near a green on top of a hill in a golf course, Fukuoka in northern Kyushu, it indicates to players on the fairway below the hill whether there are players ahead on the green.

Before this light was set up, players on the green were often hit by balls fired by players on the fairway, according to the club.



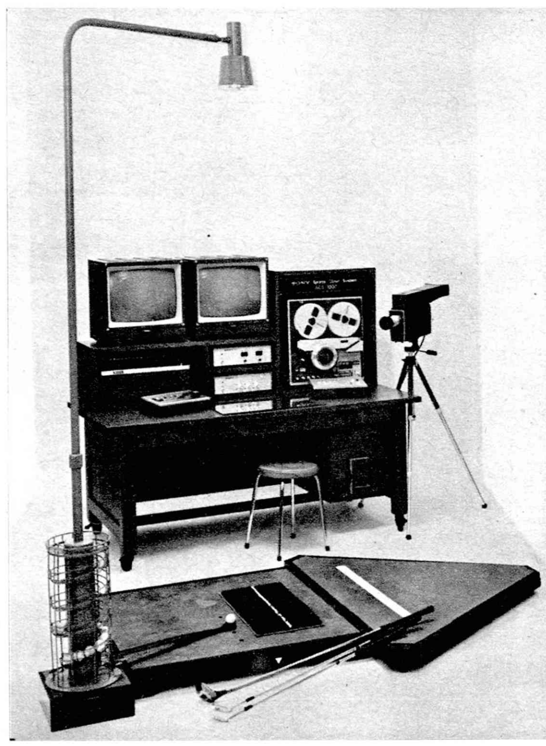
New Sports Clinic System

Sony Corporation developed a total system for form analysis, named SONY Sports Clinic System, which is designed to analyze quick moving forms in various kinds of sports, especially swing of golf and baseball.

The new Sports Clinic System, model SCS-1000, consists of the "Clinic Desk" (photo), a Polaroid camera and micro monitor.

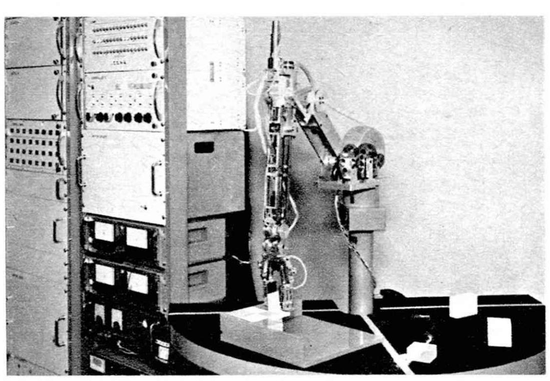
The equipment installed in the rack called "Clinic Desk" are a Slow-Motion Sheet Videocorder, a conventional video tape recorder, balance transfer display and speed display. The desk measures 180 cm (W) x 90 cm (D) x 154 cm (H).

The retail price (domestic) will be ¥8,000,000.



NEW PRODUCTS

New Industrial Robot That Feels



The prototype of an industrial robot equipped with a computerized "tactile" member was completed by Hitachi, Ltd.

The major functions of the new robot are to (1) feel for scattered objects, (2) recognize the form and the position of an object for holding it firmly, (3) change the posture of an object to facilitate subsequent operations, (4) shift an object toward and position it in a container and (5) press an object, for tight packaging, against the inner wall of a container or against other objects already thus arranged.

The working part of the "HI-T HAND" consists of a vertical supporting rod that swivels, a bending arm with a revolving forearm and a revolving hand with a flexible wrist plus a pair of fingers. These moving components combine to effect seven kinds of "sensitive motions" which are electronically coordinated to the tactile impression perceived of an object.

Personal Beauty for Each Office Girl

Japan's synthetic fiber manufacturers, being eased out of the American market under the recently concluded restrictive arrangements, are currently bent on developing new domestic markets. The Mitsubishi Rayon Co., for instance, has announced it will put on sale this spring office wear of an entirely new type (see photo) under the slogan of "Freedom from Uniform." Until now, office wear of each firm has tended to be uniform in design and color, making employes look like cogs in a giant wheel. Mitsubishi Rayon says the designing concept of office wear has been thoroughly altered to accentuate personal beauty with diverse colors and patterns.



Toward Harmony between Man and Car

–18th Tokyo Motor Show Held–

Photographed by NOBUAKI FUKUI

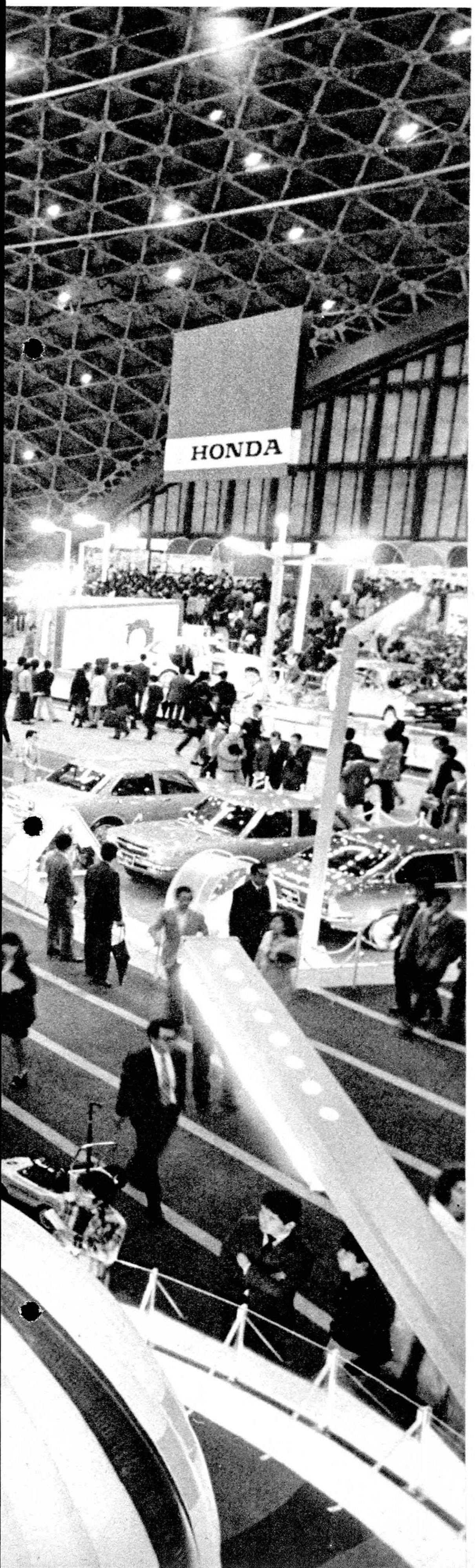


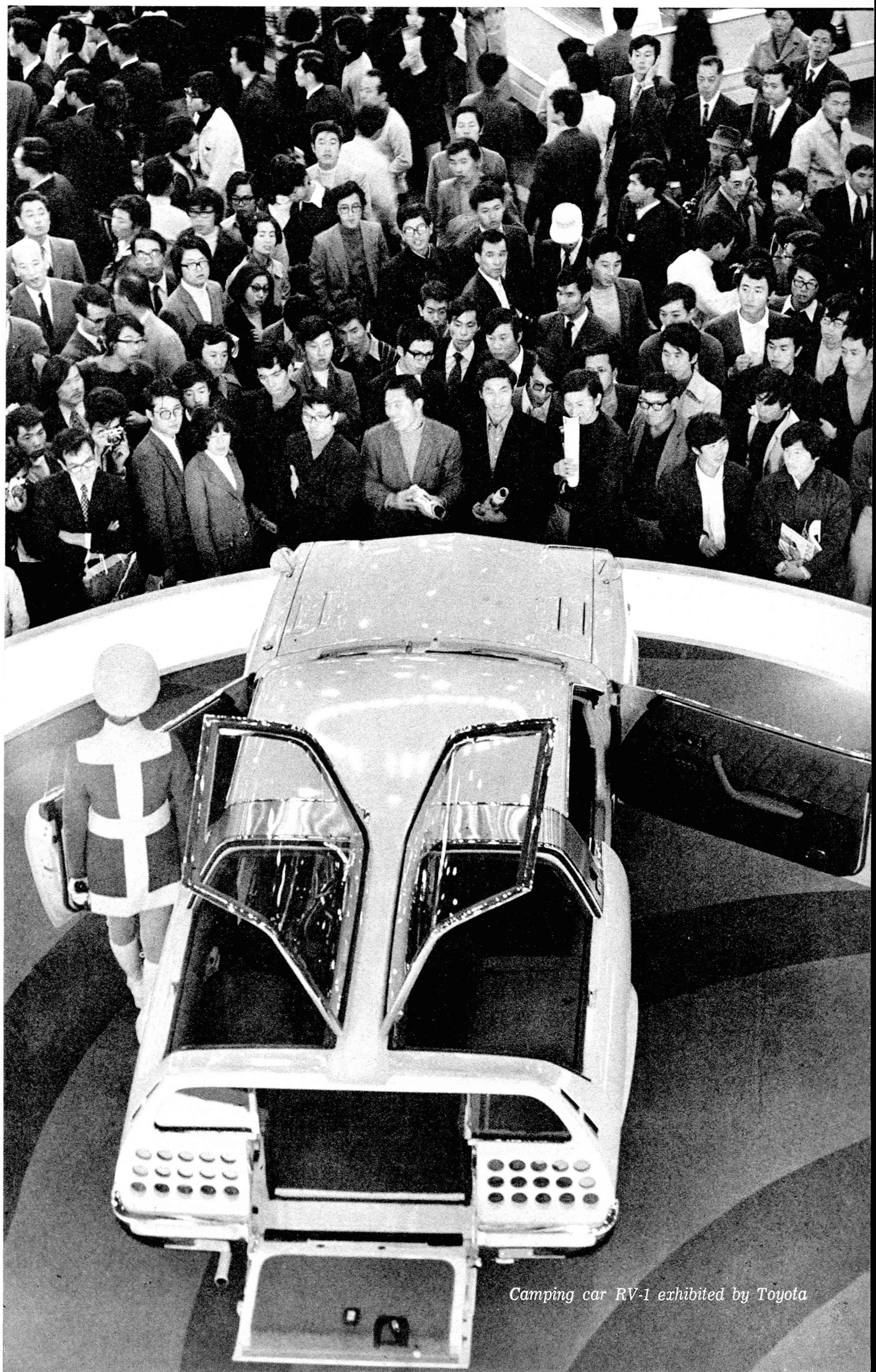
A view of the 18th Tokyo Motor Show.

THE 18th Tokyo Motor Show took place at the International Trade Fair ground at Harumi facing Tokyo Bay for two weeks from October 29. Visitors to the annual show numbered 1,351,500, and 780 vehicles, including 85 foreign cars displayed by 26 American and European makers, filled the vast 63,000-square-meter exhibition site.

A marked characteristic of the latest show was the display of numerous technical and research achievements of automakers demonstrating their all-out efforts to ensure safety and prevent environmental pollution, in addition to the announcement of new models as in the past. In the Rest Zone, a special corner called the "Safety Inspection Class" was set up to answer visitors' questions regarding car mechanics and expressway driving techniques. It may be said, therefore, that the motor show marked the first momentous step toward a "harmony between man and car" in the fast progressing motorization.

Japan's automobile industry has made spectacular strides parallel to the rapid growth of the nation's economy. In 1970, its production and exports of four-wheelers reached 5,290,000 and 1,080,000 units, respectively, making Japan the





Camping car RV-1 exhibited by Toyota



Right: Motor Show is primarily for the youth. High-performance engines, novel styling and even small auto parts have something that firmly catches young people's hearts.

No. 2 producer of automobiles after the United States. The production value amounted to 4,464,-700 million yen, accounting for 9.2 per cent of the nation's gross national product (GNP). In this way, the automotive industry now ranks among Japan's topnotch industries.

Despite such outstanding growth, however, Japan's auto industry is currently confronted with a number of grave problems. One of them is slack sales due to a prolonged business recession. Moreover, the problems of car safety and environmental pollution, attributable to a delay in a long-range policy governing motorization, have come to the fore as a new social trouble of enormous magnitude. How to resolve these problems constitutes an overriding task facing the Japanese automotive industry.

Parallel to the effort to improve transportation by car, various ideas are being presented regarding the future of the "automobile society." And the Government and automakers are devoting major energies to bringing such ideas into reality on their own or through mutual cooperation.

The latest motor show featured a demonstration of one of these ideas in the Computer-Controlled Vehicle System (CVS)—by using a model, which drew the keen attention of many visitors. The CVS plan represents a highly efficient computer-controlled system of unmanned transportation developed by the Economic Research Institute of the Machinery Promotion Association with the cooperation of the Ministry of International Trade and Industry and Tokyo University from 1969 to 1970. On a model of the Harumi Thoroughfare at Ginza in downtown Tokyo on a reduced scale of one-twentieth, 60 model cars moved about along routes determined by computer to minimize both distance and time required for reaching destinations. Even their speed and decision on which way to go at each intersection were controlled by computer.

If this system materializes, high-speed control by computer will ensure the maximum possible efficiency in the use of exclusive roads for the system, completely eliminating traffic congestion. Moreover, the use of electric propulsion for cars will completely remove the cause of air pollution. Accordingly, the system will constitute an ideal urban transportation network. The Machinery Promotion Association claims that the plan is not a mere dream one for a future city, but could become practical in the future. However, since a sweeping urban remodeling is a prerequisite, it will still be some time before the plan is translated into reality.

There are many other plans for the "transport of tomorrow" although they were not displayed at the motor show. For instance, the "Vehicle of the New Age" system has already finished an experimental stage and will shortly be put to practical use. Developed for relatively short-distance transportation, this unmanned system, controlled by computer, will have a train on rails of several vehicles seating about 30 passengers. It will be convenient for linking satellite areas, such as housing complexes, with nearby stations to transport commuters to the urban center. Also under study is the Demand Bus system whereby a bus arrives in only a few minutes if a passenger pushes a button for his destination at the control box of a bus stop.

Vehicles of the future—namely, safety vehicles and pollution-free cars—also engaged much attention at the show in addition to the CVS system. One of them, the "Total Safety Car" developed by the Nissan Motor Co., is designed to have the front and rear bumpers extend forward and backward, respectively, in proportion to speed, and in case of collision, to absorb the impact by means of a hydraulic device. Moreover, in the event of the car being subjected to a violent impact, the body itself shrinks to absorb shock energy.

As for electricity-driven cars free of pollution, many projected models, including a vehicle powered by a zinc-air fuel battery, and BCX, a "city car" of the near future, were exhibited in addition to those already put to commercial use.

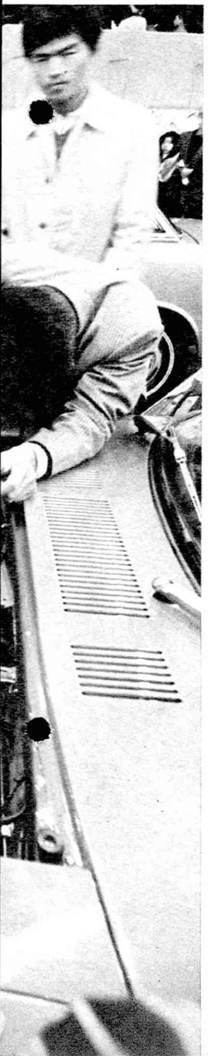
The motor show not only displayed these safety vehicles and pollution-free cars in order to demonstrate automakers' attention to the safety of the general public, but also featured many new ideas for the sake of drivers, including the screening of a movie for guidance on safe driving and the "Tire Safety Corner" for the demonstration of such phenomena as "hydro-planing" and "standing wave." Visitors thus enjoyed a "show for personal participation" in which they could directly take part by asking questions, consulting attendants and touching the exhibits besides seeing the cars on display.

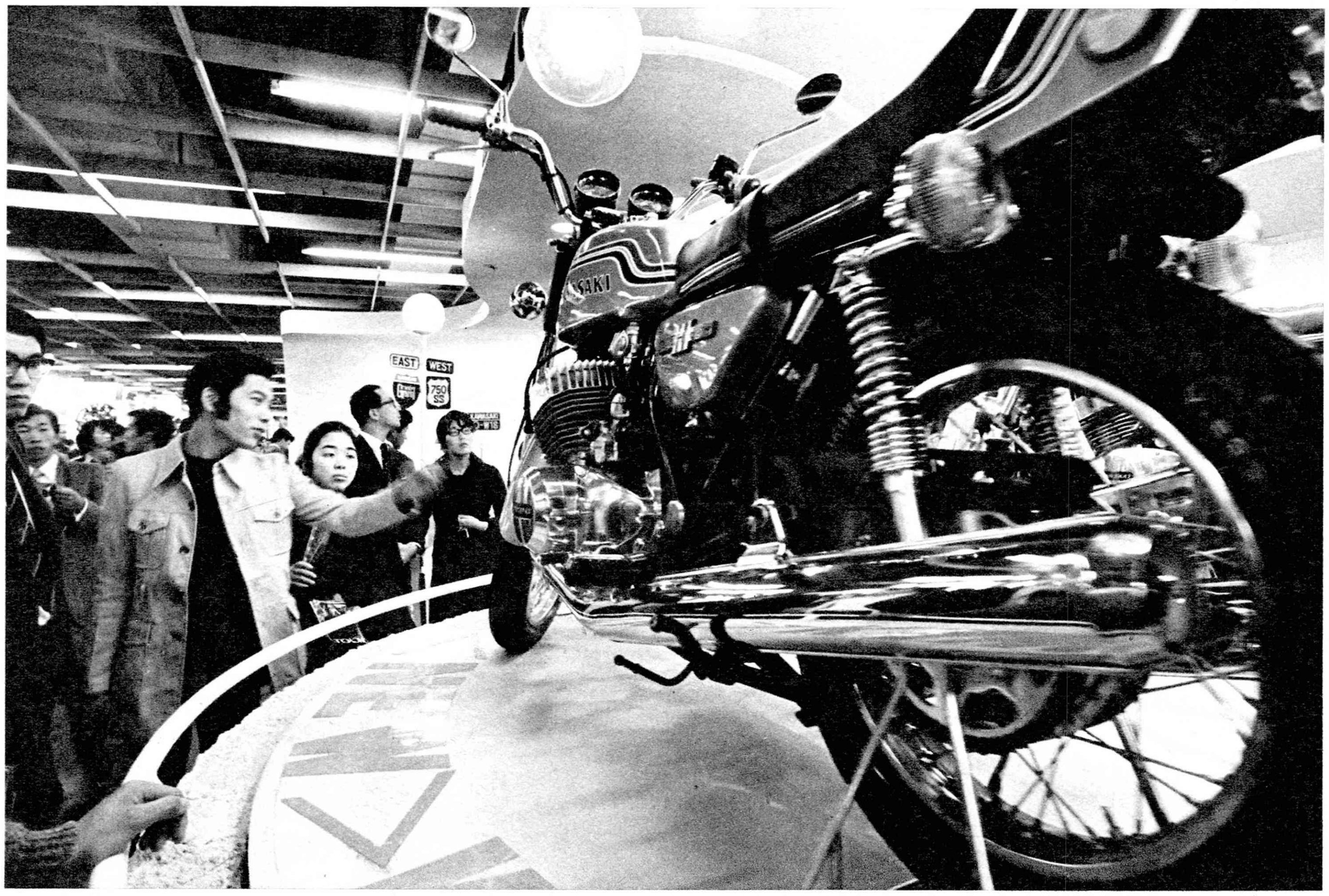
As usual, automakers did not spare expense for display plans, illumination and special effects and generated a splendid atmosphere by various means, including the hiring of pretty fashion models for giving explanations to visitors. On the other hand, their eagerness to create a "new society of automobiles" was clearly visible in many ways, enabling the motor show to extend mere gorgeousness. It may be said, therefore, that the Tokyo Motor Show has now grown to be a social and cultural event centering on automobiles.



Right: At the Motorists' Corner, visitors were free to get into cars and open their bonnets. Far right: A total of 244 motorcycles were on display with their total displacement ranging from 50 to 750 cc.


CHERRY
求めつづける




EAST
WEST
750
SS

Right: Motorcycles enjoy an immense popularity among the younger set. Many motorcycles were always thronged by young people eager to test their driving comfort.



Above: Each automaker hired a bevy of attractive young women as narrators in an attempt to draw as many visitors as possible. They are, by profession, radio and TV announcers, actresses and fashion models. Right: Cars on display are surrounded two-or threefold by many visitors from children to old people, let alone youths.









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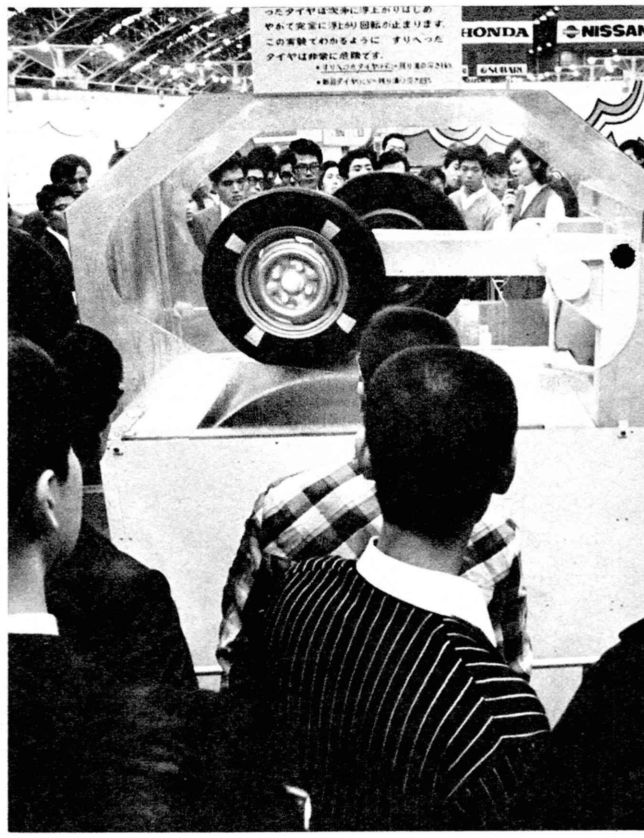
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Right: Electric cars, now in the limelight as pollution-free vehicles, are being gradually put to practical use. Many of them were on display at the latest Motor Show. *Far right*: New and worn tires are turned on a drum for experiment in the "hydro-planing" phenomenon. The safety of high-speed driving can be ensured only through such exhaustive tests.*





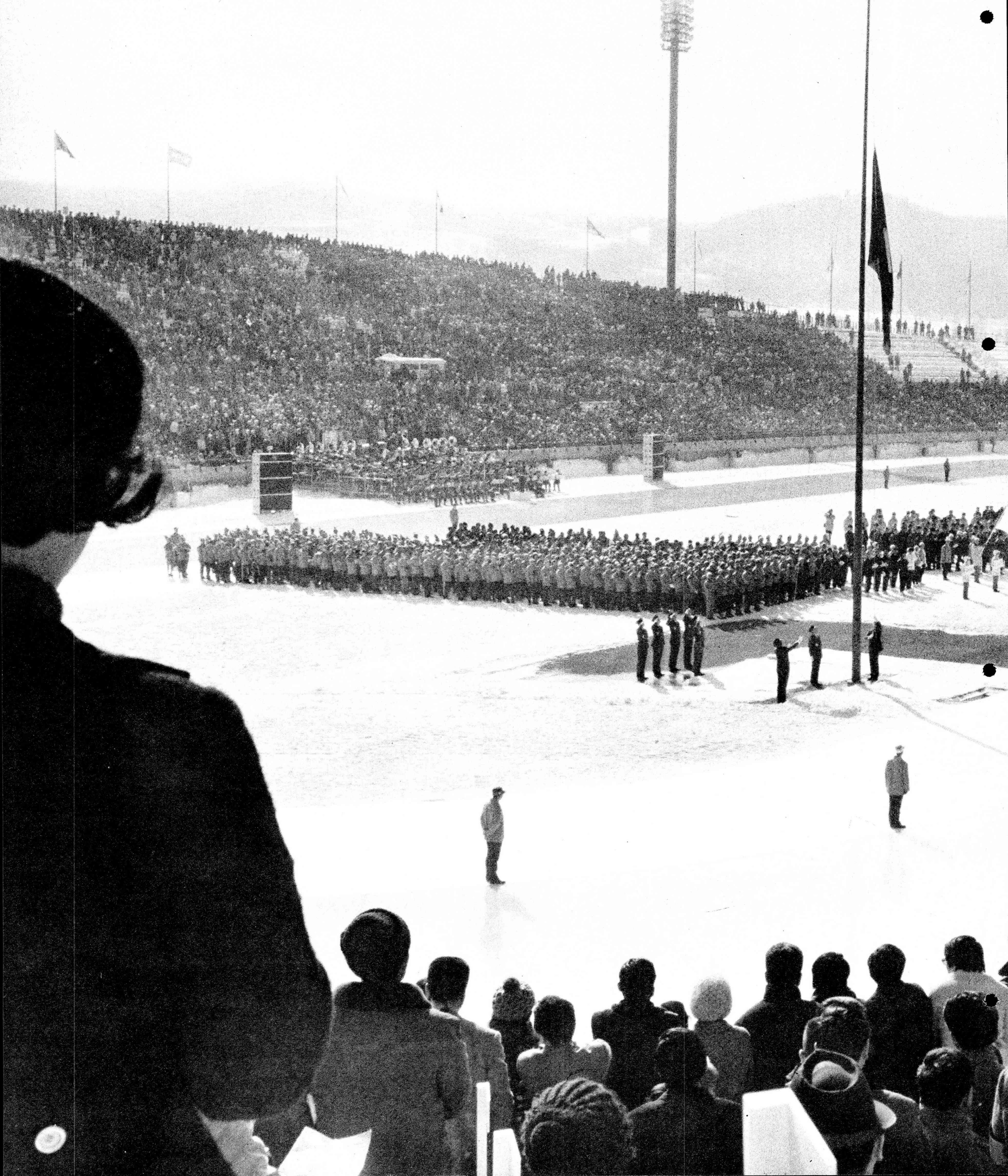


Above: Experimental car 216X as developed by Nissan Motor Co. to achieve maximum safety in high-speed driving. Its prime feature is bumpers that extend or shrink in proportion to speed.

Right: The demonstration of the Computer-Controlled Vehicle System (CVS) attracted a huge crowd every day. Visitors were visibly enthralled by the "transport system of the future."




2



Makomanai Speed Skating Rink, the site of the opening ceremony of the 18th Olympic Winter Games. This photo was taken on the occasion of the Pre-Olympics held in February 1971.

Photos by Hidetsugu Hidaka, Toshiaki Kono, S.O.O.C., Jitsugyo no Nihon Sha, Ltd., and KPS.

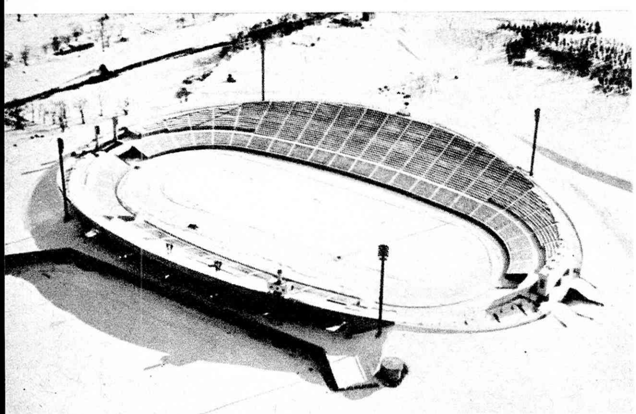
INVITATION TO SAPPORO OLYMPICS

Sapporo, the northernmost of Japan's big cities, has completed all preparations to host the 11th Olympic Winter Games. All it has to do now is just wait for the arrival of visitors from all over the world and the opening of the winter sports festival in which young athletes of the world will vie with each other in skill and power on ice and snow.



Text by SADAO ICHIYANAGI

Sapporo's connection with the Winter Olympics is not new. Back in 1936, the city was accorded the honor of being chosen the site of the Winter Games by the International Olympic Committee (IOC). At the time, the Sapporo citizens celebrated the honor with a lantern procession. However, the outbreak of World War II forced the cancellation of the games. And Sapporo's long-cherished wish to host the Winter Olympics finally came true in 1966 after a wartime gap—that is, as long as 28 years after the war crushed its initial chance. The citizens, heartened by the materialization of their long-cherished wish, are now hopeful that the 1972 Winter Games will never fail to contribute immensely to the cause of man's friendship and peace.



Makomanai Speed Skating Rink.

Japanese islands form festoon stretching from southwest to northeast off the rim of the Asian Continent. Hokkaido forms the northern anchor of the archipelago, and Sapporo, its capital city, is located in 43 degrees 5 minutes north latitude and 141 degrees 20 minutes east longitude—that is, in the sub-frigid zone. The city's average yearly temperature stands at around 8 degrees C with the minimum temperature ranging from 15 to 20 degrees below zero. In winter, the northwesterly seasonal wind blowing from Siberia across the Japan Sea brings a heavy snowfall of over one meter. The city, covering an area of 1,118 square kilometers, has a population of one million. Its center bristles with high-rise buildings, but only an hour's drive out of the city takes one into the midst of Mother Nature that remains as primeval as before full-scale development work got under way a century ago. And brown bears still live in some forests.

It is in these geographical surroundings that the 11th Olympic Winter Games will take place. Here is an outline of the Games:

Period: 11 days from Thursday February 3 through Sunday February 13, 1972
Sports: 35 events in six sports
Number of Games sites: 14
Number of participating nations, athletes and sports officials: 2,300 persons of 42 countries (estimate)
Construction costs of Games facilities: ¥920 million
Costs of administering the Games: ¥8,000 million
Number of admission tickets on sale: 990,000 (147 kinds of group tickets and 276 kinds of ordinary tickets)
Admission fee: ¥100 to ¥6,000
Number of personnel for Games administrations: 13,000 (Staff of Organizing Committee, support officials of Municipal Office, athletic officials, interpreters, Self-Defense Force personnel, part-timers)
Number of interpreters: 550 (English, French, German, Russian, Spanish, Italian, Swedish, Finnish and Norwegian—nine languages)
The press: 3,500 persons (both Japanese and foreign)

A total of 14 athletic sites have been laid out within a radius of 35 kilometers from the Olympic Village. Of them, eight are concentrated in the Makomanai and Mt. Teine areas, and five are located within the confines of the city center. Only the Mt. Eniwa downhill course is some distance away. Geographically, Sapporo is not very high above sea-level, and even Mt. Eniwa (for downhill events), the highest of the mountains where Games sites are situated, is only 1,320 meters high.

Following is a thumbnail sketch of each athletic site:

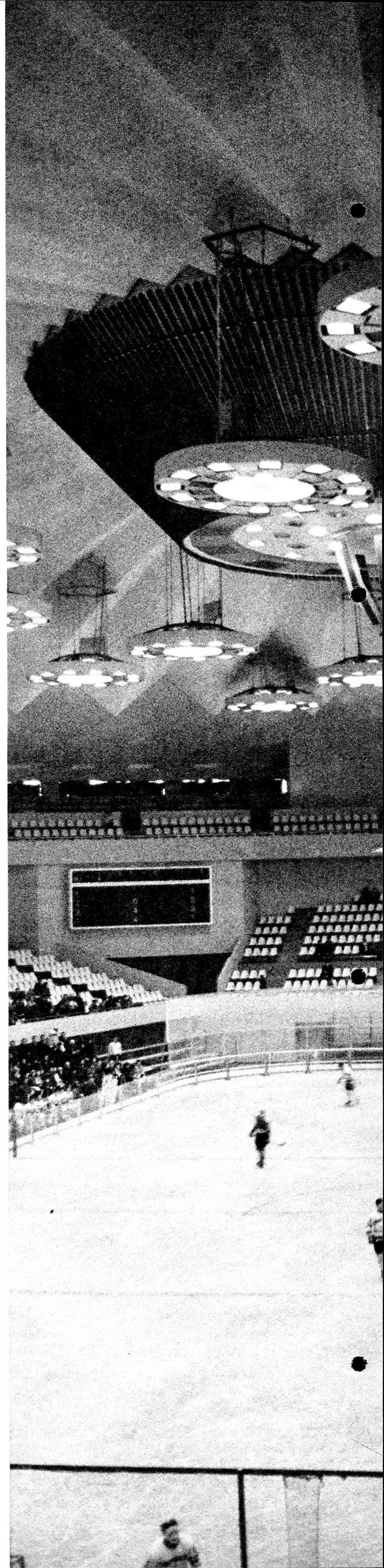
Makomanai Speed Skating Rink
(Site of opening ceremony)

This site has mammoth stands capable of seating 46,000 spectators. The rink of a piping type has a circumference of 400 meters and a total width of 16 meters. Inside is a 5-meter-wide training course surrounded by a 5-meter-wide full race course. Along the rim of the rink is a one-meter-wide space. The rink is illuminated by four lights, a combination of metal haloid lamps resembling sunlight and halogen lamps. Each light is 33.5 kilowatts. On the whole, the rink is gorgeously designed as it will serve as the site of the opening ceremony. It is 0.9 kilometer from the Olympic Village.

Makomanai Indoor Skating Rink
(Site of closing ceremony)

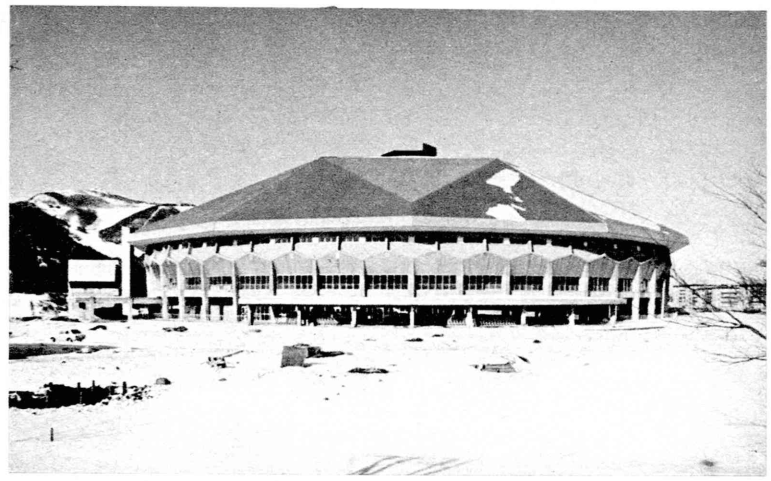
Looking like Colosseum of Rome, this structure has not a single pillar inside to create a vast interrupted space. The cavernous building has a 30×60 meter piping rink, and the partition between the rink and rinkside consists of transparent fence in order not to obstruct the spectators' view. A total of 27 lights—a combination of metal haloid lamps and halogen lamps—illuminate the ring with 3,000 luxes of brightness altogether. Here, figure skating and ice hockey events will be held. Moreover, the rink will serve as the site of the closing ceremony of the Games. Capable of seating about 10,000 persons, it is 0.8 kilometer from the Olympic Village.

Continued on Page 18





Makomanai Indoor Speed Skating Rink.





Left: Inside of Makomanai Indoor Skating Rink, a closing ceremony as well as ice hockey and figure skating events will take place. Above: Miss Julie Holems of the U.S., the winner of women's figure skating event held here during the Pre-Olympics.

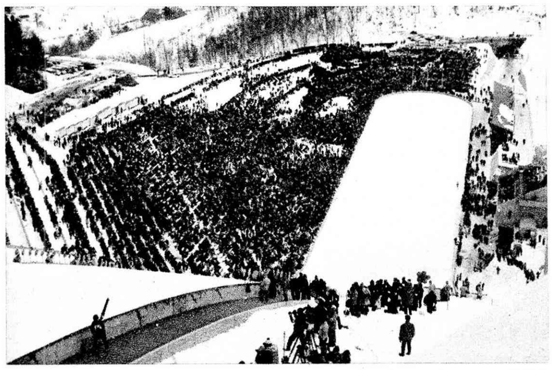
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Makomanai Cross-Country Course

The course with a width of 4 to 6 meters and a total length of 37 kilometers is characterized by a low height above sea-level, which is also a common feature of all the athletic sites for the Sapporo Olympics. The course seems to be one of the lowest sites in the history of the Winter Games. Even so, the quality of snow is good since Sapporo's climate is similar to that of highlands in Middle Europe about 1,200 meters above sea-level. Moreover, the low height ensures the best condition for skiers. The course will also be used for the distance race of the combined competition. It is capable of admitting about 10,000 spectators and located 4.8 kilometers from the Olympic Village.

Makomanai Biathlon Course

Biathlon is a combination of shooting and cross-country events. The key to victory lies in shooting, which must overcome short breath and tired arms after the use of ski sticks. Therefore, spectators' seats are set up on a small hill in the shooting range. Equipped with 48 targets 2.5 meters apart, the range covers an area of 60,000 square meters. Capable of admitting about 10,000 spectators, it is 5.4 kilometers from the Olympic Village.



Okurayama 90-meter Jump Hill.

Okurayama Jump Hill (90-meter jumping)

This is one of the biggest and best ski jump sites in the world, commanding a panoramic view of the city center. Originally, a 60-meter jump site was created at the site in 1931 and then remodeled into a 90-meter jump hill in 1951. It has now been largely remodeled again for the 1972 Olympics. The approach section is 137 meters high. The total length of the approach, landing barn and outrun sections is 435 meters. When a jumper glides down the 115-meter-long approach with a maximum gradient of 35 degrees, his speed exceeds 100 kilometers per hour. About 43,000 spectators can be accommodated. The hill is 11 kilometers from the Olympic Village.

Miyanomori Jump Hill (70-meter jumping)

This 70-meter jump hill will also be used for the jumping event of the combined competition. Its starting platform, unlike the conventional fixed one, can be moved up and down so that a jumper may always start from the center of the approach. This is the first device of its kind in the world. Capacity: 24,000 spectators. Distance: 11 kilometers from the Olympic Village.

Mt. Teine Slalom and Giant Slalom Courses

A. Two slalom courses each for men and women can be set up at a time on a 140,000-suare-meter slope. The starting points are 795 meters above sea-level for men and 751 meters for women, while the goals for both men and women are 567 meters above the sea. The total length of the courses is 531 meters for men and 449 meters for women. The average gradient is 25 degrees 27 minutes for men and 24 degrees and 14 minutes for women. The maximum gradient is 35 degrees. Capacity: 11,000 spectators. Distance from the Olympic Village: 28 kilometers.

B. Men's giant slalom events will take place along two courses A and B. The height of the starting point (above sea-level) is 952 meters for both courses, while the goal is 550 meters above the sea also for both courses. The total length is 1,075 meters for Course A and 1,089 meters for Course B. The average gradient is 22 degrees and 11 minutes for Course A and 21 degrees 57 minutes for Course B. The maximum gradient is 34 degrees for Course A and 37 degrees for Course B. They are difficult courses with steep slopes in the first half from the starting points. Capacity: 12,000 spectators.

C. As for women's giant slalom course, the starting point is 982 meters and the goal 625 meters above the sea. The total length is 1,232 meters, the average gradient 16 degrees 56 minutes and the maximum gradient 28 degrees. Capacity: 10,000 spectators. Giant slalom courses for both men and women are 28 kilometers from the Olympic Village.

Mt. Teine Bobsleigh and Luge Courses

In the designing of the bobsleigh course, minute care was used, including the use of computer for calculating sections of each curve at intervals of two meters. The total length is 1,820 meters, the average gradient 8.4 per cent and the maximum gradient 15 per cent. The starting point and goal are 495 and 363 meters, respectively above sea-level, or a difference of 132 meters. Capacity: 5,200 spectators.

The luge course is so designed as to have the luge describe a straight line when speeding along a curve, in order to ensure safety. This is the same system as that of the previous Winter Games at Grenoble. The average gradient is 9.9 per cent or about one per cent easier than that of the Grenoble course. The total length is 1,140 meters, and the number of curves is 14. The starting point and goal are 443 and 342 meters, respectively, above sea-level or a difference of 101 meters. Capacity: about 3,000 persons. Distance from the Olympic Village to both courses: 26 kilometers. Both courses have sodium-lamp illumination facilities to enable competition before daybreak or at night in case a rise in temperature makes daytime competition impossible.

Mt. Eniwa Downhill Courses

Mt. Eniwa is a steep independent mountain rising above the blue surface of Lake Shikotsu, renowned as the northernmost ice-free lake in Japan. The downhill courses for both men and women start somewhat below the summit and describe zigzag patterns on the southwestern slope. Immediately before their goals are steep slopes with a large curve, nicknamed "Sakasa-otoshi" (headlong fall), making the courses highly difficult for contestants. The starting point is 1,126 meters above sea-level for men and 870 meters for women, and the goal 354 and 336 meters high, respectively, or a difference of 772 meters for men and 534 meters for women. The total length is 2,636 meters for men and 2,108 meters for women, the average gradient 17 degrees two minutes for men and 14 degrees 40 minutes for women, and the maximum gradient 37 degrees for men and 35 degrees for women. Distance from the Olympic Village: 35 kilometers.



Apartment buildings in the Olympic Village.

Olympic Village

The Olympic Village covering an area of about 160,000 square meters in the Makomanai district has two 11-story apartment buildings for women and 19 five-story apartment buildings for men. Other facilities include an administrative office, athletes' dining halls, a clinic and recreation and service facilities, making the village self-sufficient. Athletes and sports officials staying in the village will be charged only 288 yen each per day.

The curtain will finally rise on Asia's first Olympic Winter Games at Sapporo when the sacred cauldron at the Olympic site is lighted by the last runner in a relay of sacred torch from Olympia, Greece, the birthplace of the ancient Olympics, involving a total of 1,301 groups of 15,396 runners. Now with everything ready, the City of Sapporo is eagerly waiting for the arrival of visitors from all over the world as well as the sacred torch.



Okurayama 90-meter Jump Hill can accommodate more than 40,000 spectators.



Above: Air photograph of Mt. Eniwa. The downhill courses, appearing as two white strips, have been made by clearing the sharp slope of Mt. Eniwa (1,320 meters above sea-level) rising on the shore of Lake Shikotsu. Since the courses are located in a national park, they will be removed after the Winter Olympics. Right: Mt. Teine competition sites. From upper right to left; men's giant slalom course, women's giant slalom course, men's and women's slalom course. Lower winding line is the bobsleigh course.







Start of men's cross country relay (1971 Pre-Olympics).



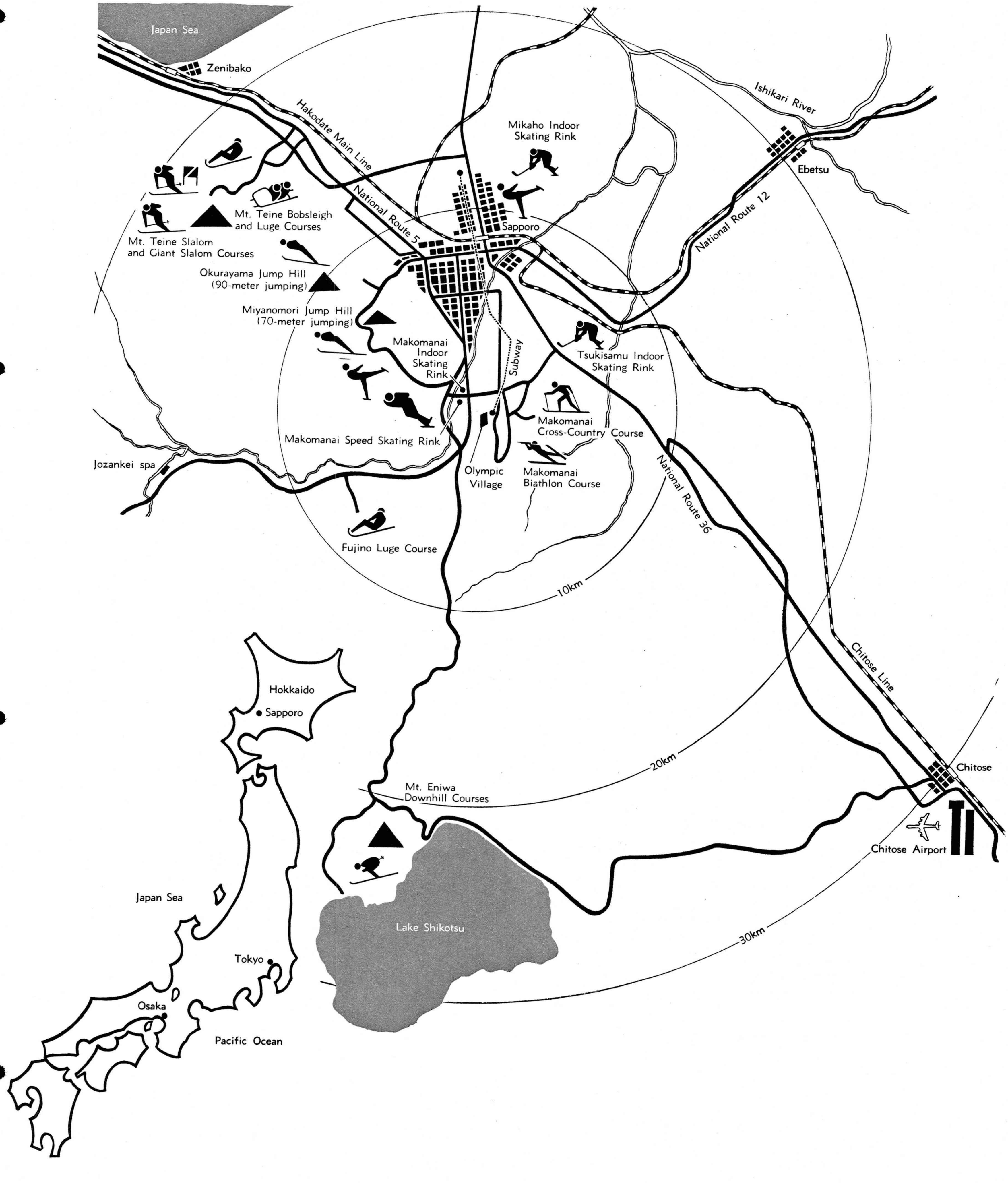


Above: Men's downhill course. Wearing helmets for safety and tight-fitting uniforms to minimize air resistance, contestants race down the course with great speed measured in terms of 1/100 second.



Mt. Teine bobsleigh course. Bobsleighs, entirely made of metal, achieve a maximum speed of 120 kilometers per hour.

Sapporo Olympic Games Sites



HOKKAIDO IN SNOW



Photographed by
HIDETSUGU HIDAKA & TOSHIAKI KONO

Below: Herring fishing boats blurred by a blizzard in Akkeshi fishing port. Akkeshi in eastern Hokkaido is a base for salmon and herring fishing. Next Page: Lighthouse of Abashiri Port. The deep-red structure stands out all the more vividly in a vast white expanse of floes.







JAPAN comprises a chain of islands stretching from north to south like a Titan's bow drawn to the full toward the Pacific Ocean. And the northernmost of these islands is Hokkaido, which consists of a nearly diamond-shaped main island looking like an angelfish plus adjacent islets.



Floes in Abashiri Port make up a beautiful geometrical pattern.

Geographically, Hokkaido is located between latitudes 41 and 45.5 degrees N and longitudes 139 and 145 degrees E, covering a total area of about 78,509 square kilometers. Among the Japanese islands, the main island of Hokkaido is next only to Honshu in size, accounting for slightly more than 20 per cent of the total land area of Japan. Today, Hokkaido is inhabited by about 5.5 million people or five per cent of Japan's total population. Its population is thus rather small compared with its size.

As for Hokkaido's topography, the vast Ishikari Plain spreads somewhat west of the center of the main island. But mountainous areas centering on two ranges crossing each other like a T at the center make up most of the island. Sapporo, situated in the west of the Ishikari Plain, will host this year's 11th Olympic Winter Games.

Hokkaido has a sub-frigid climate. The average temperature is eight degrees below zero C in January and as low as about 18 degrees even in August, the height of summer. From spring to summer, the "baiu" rainy season drenches Japan, but Hokkaido is the only region free of it. And even in summer, Hokkaido has little rain.

Autumn is short in Hokkaido and in the latter part of October when autumn ends, it already starts to snow on the plains. The snowy season lasts long until late March. Hokkaido's snow does not thaw early and remains until mid-April at the earliest. In the meantime, the island is buried in snow with General Winter holding sway.

With the advent of winter, a number of villages on the Japan Sea coast become "isolated islands on land." For roads are cut off by heavy snow, while the sea is constantly choppy, to keep ships close to the shore. On the Okhotsk Sea coast, giant ice floes looking like a white continent quietly grow and approach the shores after mid-December, and the sea is covered with ice. Fishermen pull their boats ashore and like hibernating snakes and frogs, wait with bated breath for the arrival of spring when the ice fields crack up and start to move away.

On the other hand, Hokkaido's long, rigorous winter presents the islanders with many ideal places for winter sports in various parts of the island—for instance, the Niseko skiing ground dubbed the "St. Moritz of the Orient' and other famed skiing sites at Mt. Tokachi, the Niyama Plateau, Mt. Moiwa and Mt. Teine (the last two being part of the Winter Olympic sites) as well as numerous outdoor skating rinks. In towns and villages, meanwhile, primary and junior high schools sprinkle water on their playgrounds to make impromptu skating rinks, if necessary, so that all people, young and old, may enjoy skating.

And winter offers another wonderful feature for Hokkaido.

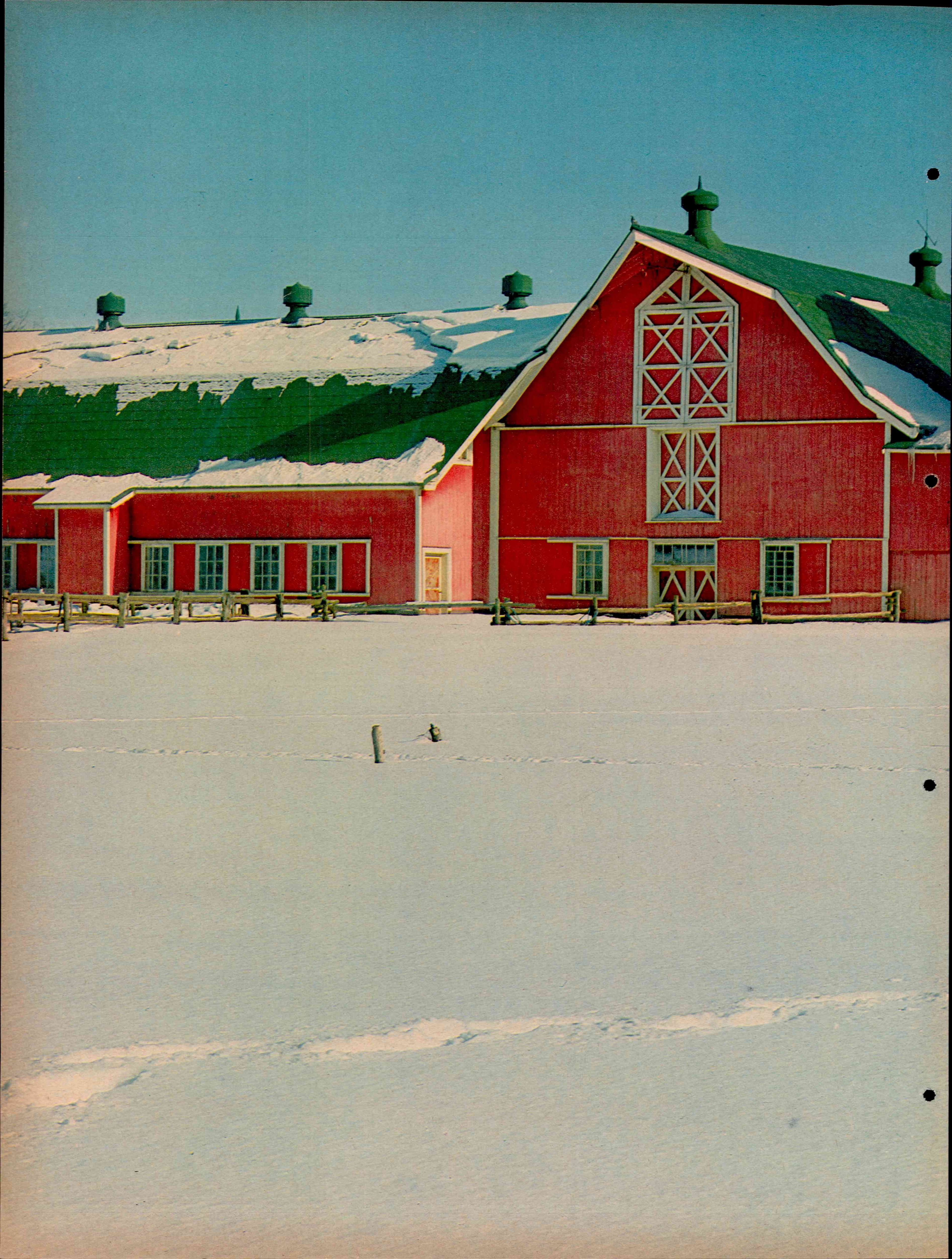
In summer, Hokkaido's tourist spots, such as Showa Shinzan (New Mountain of Showa) and Daisetsuzan, Akan, Shikotsu-Toya and Shiretoko National Parks, are crowded like the Ginza Street of Tokyo with swarms of tourists from all parts of Japan, let alone from inside Hokkaido itself. In winter, however, they are covered with snow presenting an entirely different face shining with beauty like young girls who have removed a thick make-up, revealing their natural charm.

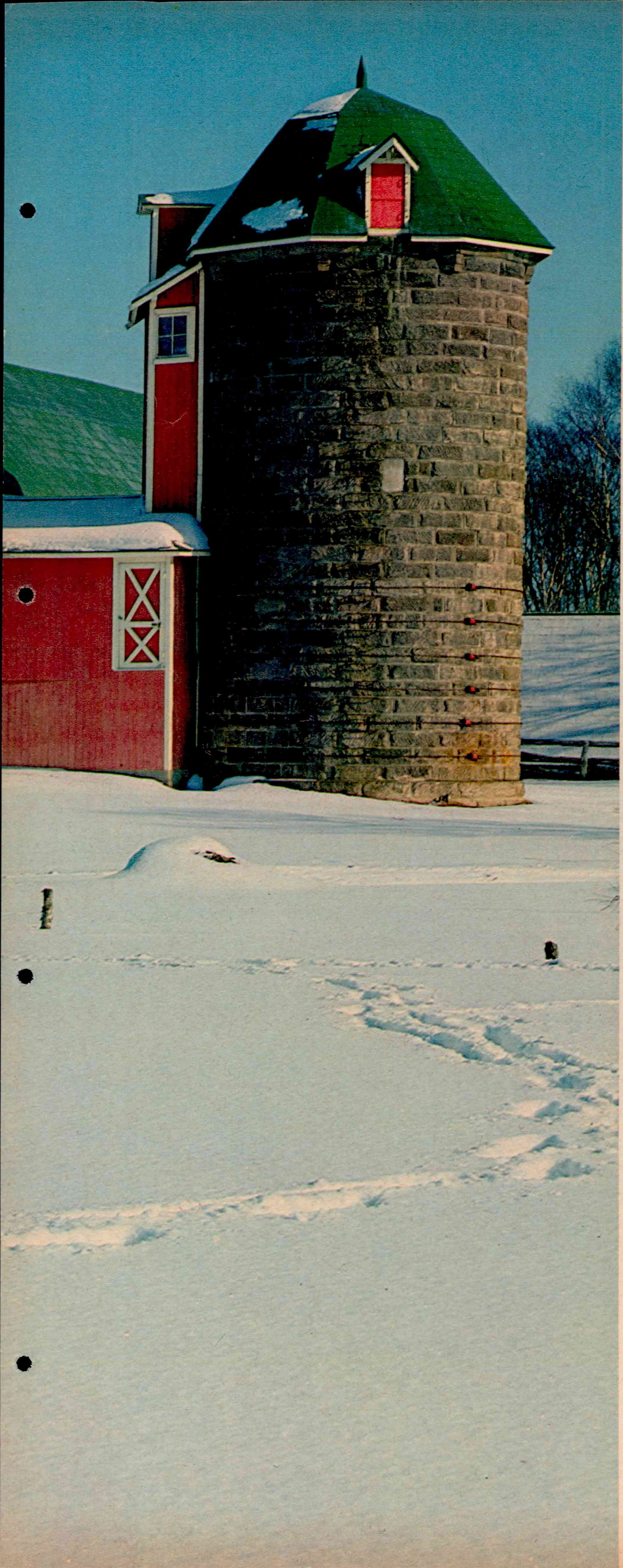
This year, winter has arrived in Hokkaido earlier than usual. Perhaps, this may be General Winter's gesture of a hearty welcome to the Sapporo Olympics. In the midst of snow, all the people of Hokkaido are now eagerly awaiting the opening fanfare of the Winter Games, on February 3.



Right: The black figure of a steam locomotive looks all the more beautiful in a silver-white scenery. A considerable number of steam locomotives are still running along Hokkaido's local lines.


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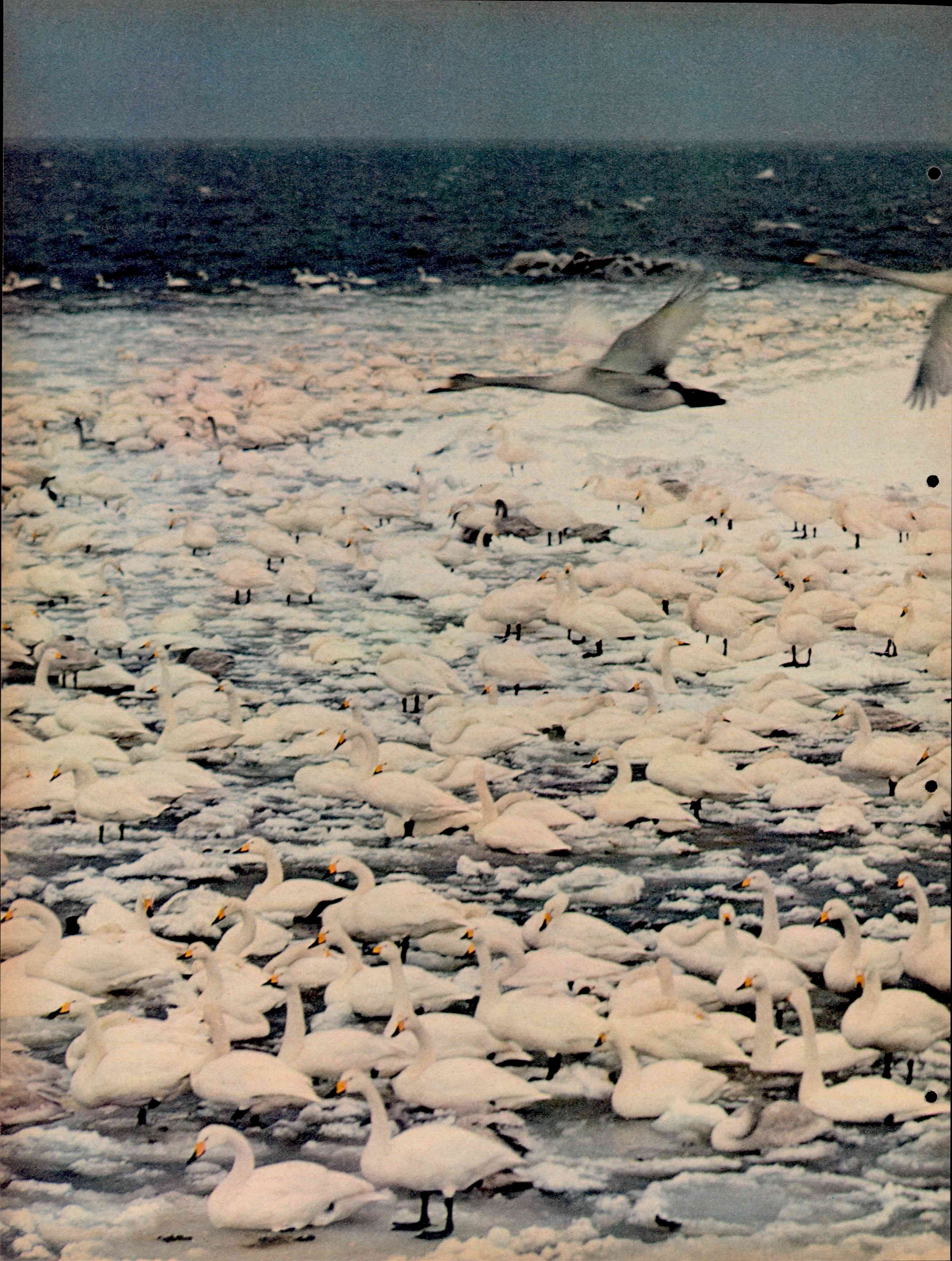


Left: A farming house in the suburbs of Sapporo. The beautifully painted structure presents a totally different view of farming village from that in other parts of the country. Above: The poplar-lined lane in the compound of Hokkaido University is familiar as a symbol of the growing Hokkaido.





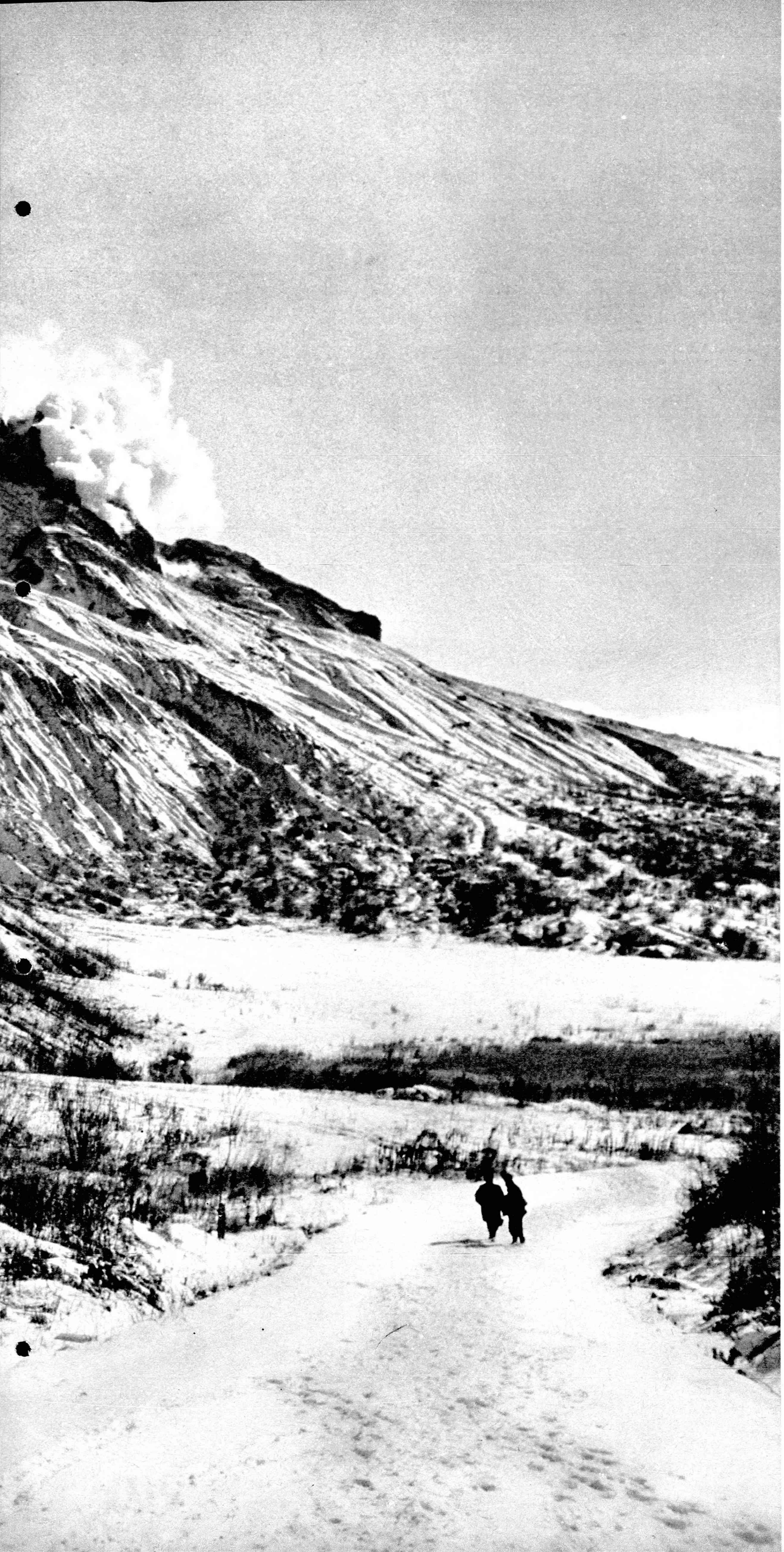
Thoroughbred ponies run on a snow-covered field of Hidaka Ranch in eastern Hokkaido. Japan's main race horses are bred for the most part at this ranch.





Swans on Odaito Lagoon. Notsuke and Furen Wildlife Preserve, located in a scenic area facing the Okhotsk Sea, is a treasure house of migratory birds, such as wild geese, ducks, sea gulls, swans and red-crested white cranes. Odaito Lagoon and Lake Furen in the preserve are visited by swans from October to March.





Showa Shinzan, 408 meters high, is an active volcano in Shikotsu Toya National Park. In 1943 and 1944, several earthquakes were felt in this locality, which caused the vegetable fields rise all of a sudden and a new volcano was formed. Toya Ropeway leads to the top of Mt. Usu (725 meters high) and offers a bird's-eye view of Showa Shinzan. (Photo by Foreign Ministry).

SAPPORO WAITING

Photographed by HIDETSUGU HIDAKA and TOSHIAKI KONO

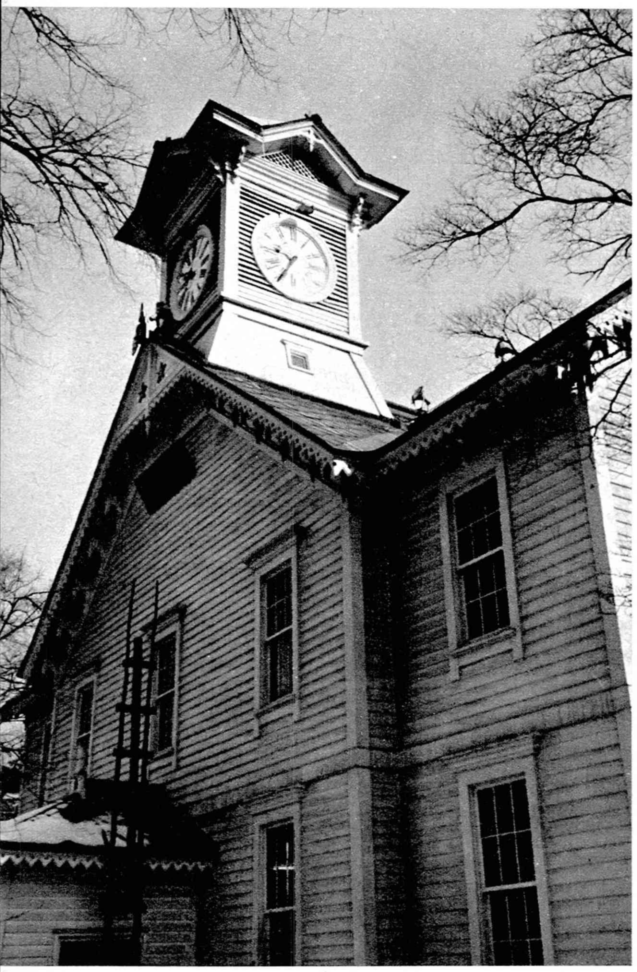


FOR WINTER OLYMPICS



Sapporo is ready to greet visitors from abroad with hearty "Yokoso!"

Text by TOMOHIKO OIKAWA



An old clock tower, a symbol of Sapporo.

POWDERY snow has started to flutter down upon the streets of Sapporo—the northern Japanese city that will host the Olympic Winter Games in February 1972. In the history of the Olympics, this marks the first time that such a big city with a population of 1,030,000 has been chosen for the Winter Games.

Sapporo is also a young city. Almost all of Japan's big cities were once so-called "castle towns" with time-honored traditions, dating back to the middle ages when feudal lords built them around their residential castles. A hundred years ago only two houses stood in a primeval forest covering what is now the city of Sapporo. And now in the crisp chilly air the beautifully groomed streets of Sapporo, completely cleared of snow, are awaiting young athletes from all over the world.

An hour's jet flight from Tokyo International Airport brings you to Chitose Airport. Here the air is clear for the smog of the crowded Tokyo is utterly alien to Hokkaido. Upon arrival, visitors from Scandinavia or the northern areas of America invariably express surprise, exclaiming: "Why, this is exactly like our home town!" A sense of being cramped that grips foreign visitors wherever they go in Japan disappears as all of a sudden and before their eyes is the vast land of Hokkaido with its masculine beauty and poetical sentiment. For Hokkaido, though part of Japan, is a world on its own.

Sapporo is the capital of Hokkaido, the northernmost land mass of Japan and in terms of population, it is the eighth largest city in the country. Even so, it is inhabited by only one-tenth of the population of Tokyo, the world's most congested metropolis. Covering an area of 11,180,000 square kilometers, Sapporo is situated in 42 degrees north latitude—the same as Munich, Germany, and Milwaukee, the United States. Strangely, too, the three cities are renowned for the brewing of excellent beer.

The town of Sapporo began to be built in 1869. The Government of those days chose it as the site of a center for the development of Hokkaido which was then undeveloped and covered with thick forests, infested with bears and wolves, where the aborigines or Ainus lived by hunting and fishing. To most Japanese, it was virtually a "foreign land." It may be said, therefore, that Sapporo was built up with a definite ideal set by the Government towards developing the large northern island.

The development of Hokkaido was greatly influenced by the extensive farming system of the U.S. Prominent Americans like Horace Capron and William Clark came to Sapporo, and in 1875, Hokkaido University was established. Upon entering Sapporo, one first notices a marked difference from other big cities in Japan—to wit, a fine network of roads regularly crisscrossed like a checkerboard. This road system was conceived a century ago as part of the city planning. The 100-meter-wide Odori Park (Thoroughfare Park) in the center of the city—Sapporo's "symbol road"—is precisely the same as planned in those days. And Sapporo is dearly nicknamed "Town of Acasia" and "Town of Poesy." For Japan, with only limited areas of land, vast Hokkaido is the only hope for future development. It has thriving dairy-farming, rice and other cereal agriculture and fisheries, while industrial enterprises are extending to Hokkaido in rapid succession.

Sapporo, which has grown smoothly in this young land, is a mecca for young people throughout Japan, and every year, swarms of youthful tourists converge on the city. They invariably carry large sacks on their back and tour Hokkaido by train or bus to immerse themselves in the majestic natural beauty of the island. Aboard trains and buses, their bags are so large that they often have to walk sideways. So, they are dubbed "crab people" by the people of Hokkaido.

The average annual temperature in Hokkaido is only 7.4 degrees C, and the first snow arrives in the latter part of October. After a short summer comes autumn and verdant foliage rapidly turns red or yellow. First, the towering Mt. Teine which is visible from the city center turns white, and until the middle of November snow falls and thaws occasionally on the streets. But after this, snow ceases to thaw and remains until the spring of the following year. The average temperature drops to 3.4 degrees below zero C in January and 4.8 degrees below zero in February. On cold days, the mercury plunges to about 15 degrees below zero. In February, the snow often exceeds one meter in depth.

One may imagine that the citizens of Sapporo have to spend a gloomy half a year, completely buried in more than one-meter of snow. To be sure, this was the case a century ago when Hokkaido was still in the early stage of development. But now, the "wisdom of people in the northern lands" has created a comfortable winter. One may think a heavy snowfall paralyzes public transportation. The fact is, however, that a fleet of snow-removing vehicles, operating through the night, clear away the snow completely before daybreak. Sidewalks in the center of the city are equipped with a "road-heating" system, one need not wear high boots, and each house is warmed by a stove.

One of Sapporo's main features is its proximity to skiing grounds. A 15-minute bus ride takes the citizens to nearby skiing grounds. In winter, a special section for carrying skis is set up in each city bus. On Saturdays and Sundays, the people go skiing with their families. Skiing and skating are on the regular curriculum from primary school upwards. And child skiers even excel adults. Japan's topnotch winter sportsmen come mostly from Hokkaido. However, not only the citizens but visitors from all over Japan crowd the skiing grounds near Sapporo. The snow is powdery and dry, and thus most suitable for skiing.

Continued on Page 42

Preceding Page: Abashiri port starts to freeze. Waterfowls are playing on gradually narrowing open patches of the sea. This port facing the Okhotsk Sea is frozen over from late December to March.



The red-brick building in the foreground is the former office of the Hokkaido Prefectural Government. It is now used as a museum. The new office is in the background.

Continued from Page 40

The staging of the 11th Olympic Winter Games in Sapporo was determined at a general meeting of the International Olympic Committee in 1966. All of the athletic facilities for the Winter Olympics have now been completed at a total cost of 10,000 million yen. If related facilities, such as roads, bridges and the Olympic Village, are included, the total expenditure runs up to approximately 40,000 million yen. The construction project was tantamount to completing in only two or three years the building of a town, which would normally require 10-odd years. And now, Sapporo is waiting fully prepared for a fanfare opening of the Winter Olympics.

IN 1970, Osaka City welcomed foreign visitors to the Japan World Exposition (Expo '70) with a motto of "Konnichiwa!" (Hello!). Now, Sapporo is ready to greet visitors from abroad with a hearty "Yokoso!" (Welcome to Sapporo!).

Despite being a giant city with a population of one million, Sapporo is conveniently situated near the winter sports facilities. For instance, the Okurayama Jump Hill rises so close to the city proper that it looks as if a jumper were leaping right into its center. The main athletic facilities, the Olympic Village and the Press House are located at Makomanai, while alpen skiing and bobsleigh courses have been set up at Mt. Teine. In this manner, all facilities have been built within the confines of the city with the sole exception of the Mt. Eniwa downhill course some distance away. And a new subway and highways link the city center with these facilities.

Shortly before the opening of the Winter Games, the now world-famous "Sapporo Snow Festival" takes place in the city. This originated about twenty years ago when people started to build snow statues in Odori Park as they thought it bad for the health to stay indoors during the cold winter. This has since developed into a giant four-day festival of snow and ice annually visited by as many as four million people. Mammoth statues for the festival, made only of snow, take more than one month to build. Snow castles and snow images of fairy tale heroes and heroines are elaborately made by the citizens and the men of the Japanese Self-Defense Forces. With these figures as the background, numerous shows are presented day and night, generating a fanciful, festive atmosphere typical of a snowy northern land.

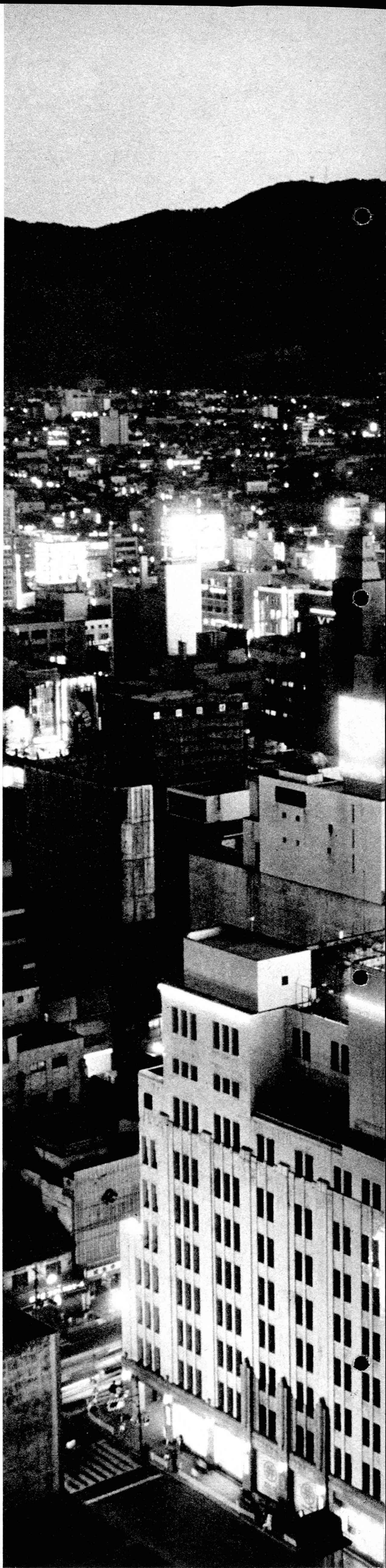
The large and small snow images, numbering as many as 80, are destroyed immediately after the festival each year to forestall any accident, although many citizens are deeply sorry so them go. This year, however, there is a heart-warming plan for a "repeat performance" of the snow festival in a section of the Olympic Village during the Winter Games for the athletes, sports officials and visitors gathered there from all over the world.

One thing that never fails to captivate visitors to Sapporo is the local food. First of all, the beer which is a living thing, and it is only in Sapporo—the home of beer—that one can fully enjoy the true taste of the Japanese beverage. To spend the snowy evening drinking a jugful of beer near a hot stove which warms the room to such an extent as to make one slightly perspire—this is indeed a splendid experience one can never forget!

Hokkaido, noted for milk and butter production, also offers exceptionally tasty dairy products and ice cream. In addition to such traditional Japanese foods as beef "sukiyaki" and "tempura," "Ishikari-nabe" and "Sampei-jiru"—dishes of salmon, the speciality of Hokkaido, served in the pot—are recommended as "musts." Another tasty marine product of Hokkaido is crab—king crab and horse hair crab. Other delicious marine products available in abundance include "hokki" (Spisula sachalinensis), scallop and sea urchin. Among Hokkaido's agricultural products, the potato is recommended boiled in salty water and thickly buttered before being eaten. Maize is essentially a product of autumn, but frozen maize is available even in winter and is baked or grilled in butter.

Sapporo also has a famed amusement center named Susukino in the center of the city. Eating and drinking establishments in this district are said to number 3,500 to 4,000. The area forms a nightless world of blinking neon lights. These eating and drinking establishments as well as souvenir shops, department stores and others have adopted the IGS (International Goodwill Store) system under the leadership of the Sapporo Chamber of Commerce and Industry, and display the IGS sign. They have made arrangements to hire interpreters for various languages and keep their prices as reasonable as possible.

Sapporo is also a tourist center in Hokkaido and such famed spas as Jozankei, Noboribetsu, Lake Toya and Lake Shikotsu are easily accessible by car from the city. Hokkaido's atmosphere is one of simplicity and youthfulness and here the visitor finds warmth and friendliness which linger in the memory of Japan's northern island.







Left: Evening view of Sapporo with a population of over one million. Above: Tanukikoji, a busy street in Sapporo.



Above: Hokkaido Shrine, crowded with citizens who have come for new Year's worship. It is the largest shrine in Hokkaido.







Above, far left: Children of Sapporo easily enjoy skiing and skating everywhere—in parks and on hills. In the city, skiing and skating are included in the regular curriculum from the primary school up. Left: A Sapporo child playing with what looks like a hybrid of skis and skates.





Above: A residential area in suburban Sapporo. Ingeniously shaped roofs present a charming scene. Left: Sunlight of winter which strikes one as lonesome, white birch trees bereft of leaves, icicles gleaming in counterlight—all typical ingredients of scenery peculiar to a snowy northern city.

Silent and Safety Tram

Sapporo's New Transport System

Sapporo City has built the Namboku (South-North) subway line as part of preparations for the Olympic Winter Games and opened it for service in January 1972.

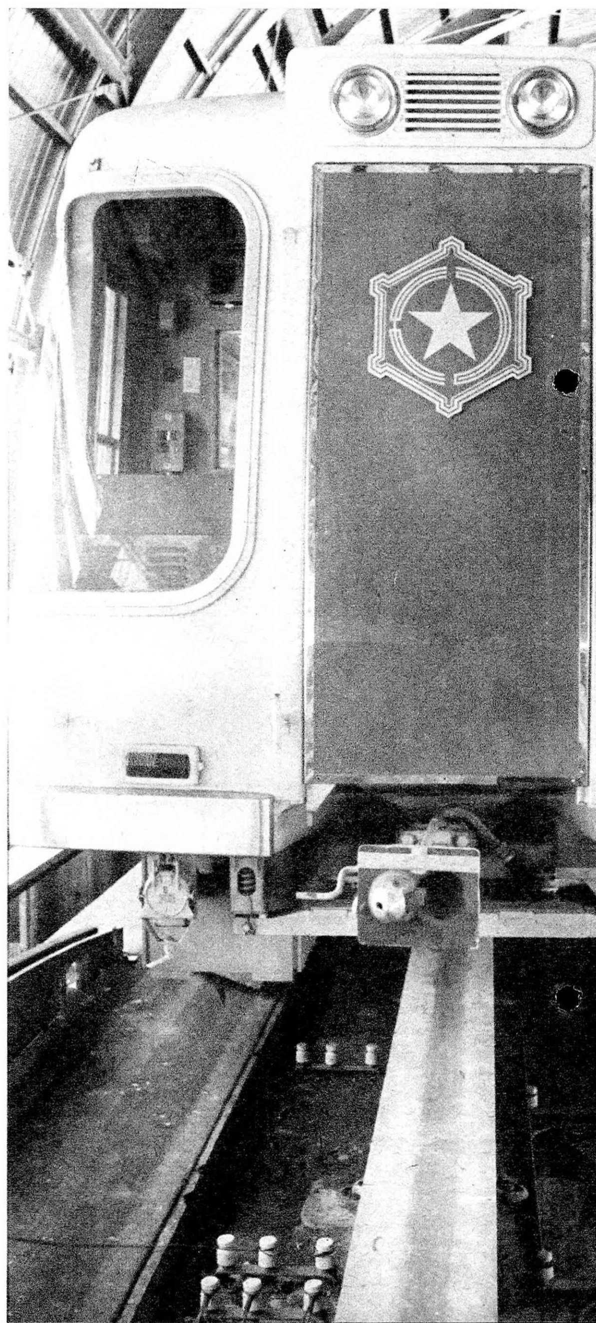
Sapporo has made giant strides as the capital city of Hokkaido since the end of World War II, and its population has swelled to one million. This, however, has intensified the congestion of the city's transport system and motor traffic, and the municipal authorities have now buckled down in earnest to the task of solving the transport problem. The newly opened subway represents an important part of this effort.

The subway features the adoption of the Pneumatic Tire and Guide Rail Type S.S. (Silent and Safety) Tram system. That is, the use of rubber tires has greatly reduced noise and vibration, and improved passengers' riding comfort compared with the conventional formula of steel wheels and rails. Another major characteristic is the installation of snow shelters covering all of surface sections since Sapporo has a maximum snowfall of 120 centimeters in winter.

This S.S. Tram system, marked by great safety, high speed and mass tranpsport, is bound to become a new vital means of public conveyance in central Sapporo. The city plans to increase the length of subway to 45 kilometers, including the construction of the Tozai (East-West) Line, by 1985.

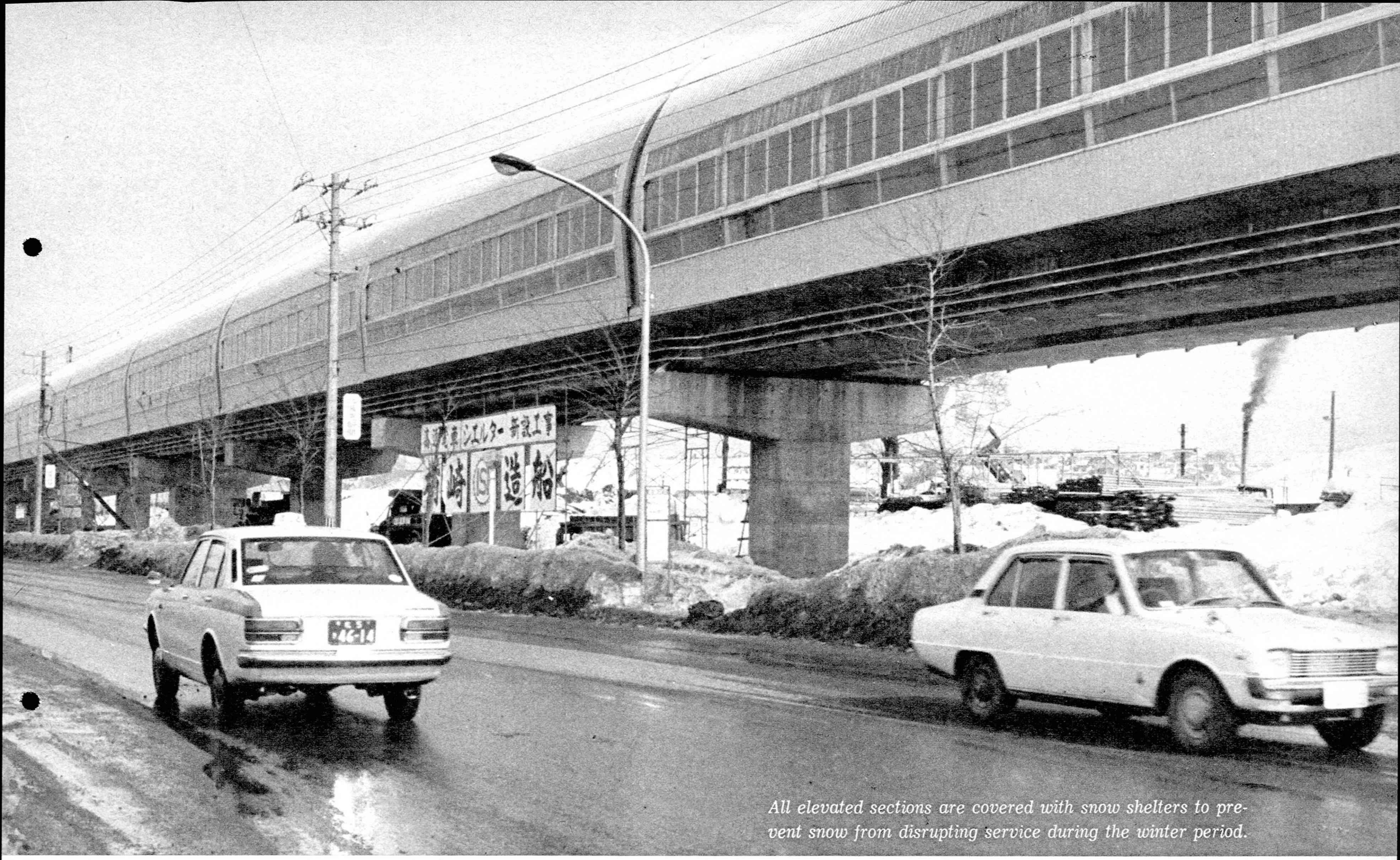






Right: Silent and Safety Tram, a new transport system for Sapporo citizens. Above: Inside of new shelter for protection against heavy snow in Sapporo. It is capable of withstanding wind pressure of 65 m/sec. and snowfall of 70 cm.

Photographed by Hidetsugu Hidaka



All elevated sections are covered with snow shelters to prevent snow from disrupting service during the winter period.

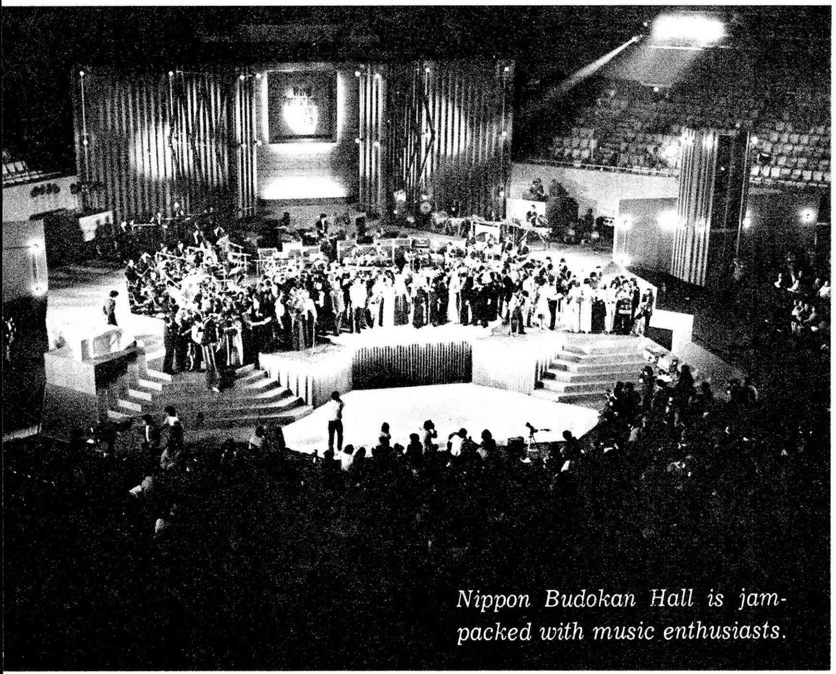




Above: The use of rubber tires has cut noise by more than 15 phons compared with the conventional steel wheel and rail system. It has also many other advantage, including easy acceleration.

MUSIC LINKS

2nd World Popular Song Festival Held



Nippon Budokan Hall is jam-packed with music enthusiasts.



The World Popular Song Festival in Tokyo '71 was held at the Nippon Budokan Hall in Kitanomaru Park of the Imperial Palace for three days from last November 25 under the sponsorship of the Yamaha Foundation for Music Education and with the support of the Ministry of Foreign Affairs, the Agency for Cultural Affairs, the Tokyo Metropolitan Government and leading Japanese firms. The music festival was thronged by over 10,000 enthusiasts every day.

Like the first contest in 1970 which proved highly popular, the second festival received a large number of entries from abroad—that is, 757 songs from 54 countries. Moreover, these entries included several pieces from noted composers. (All entries are required to be unpublished original popular numbers with words.)

The 53-member jury was selected from among Japanese and foreign music lovers. Elimination contests took place on the first and second days, and the finals on the last day.

Present at the festival as guest performers were Daniel Gerard (singer) and Michel Legrand (composer and conductor) of France, the Mike Curb Congregation of the United States, and Hedva and David of Israel, winner of Grand Prix at the first festival.

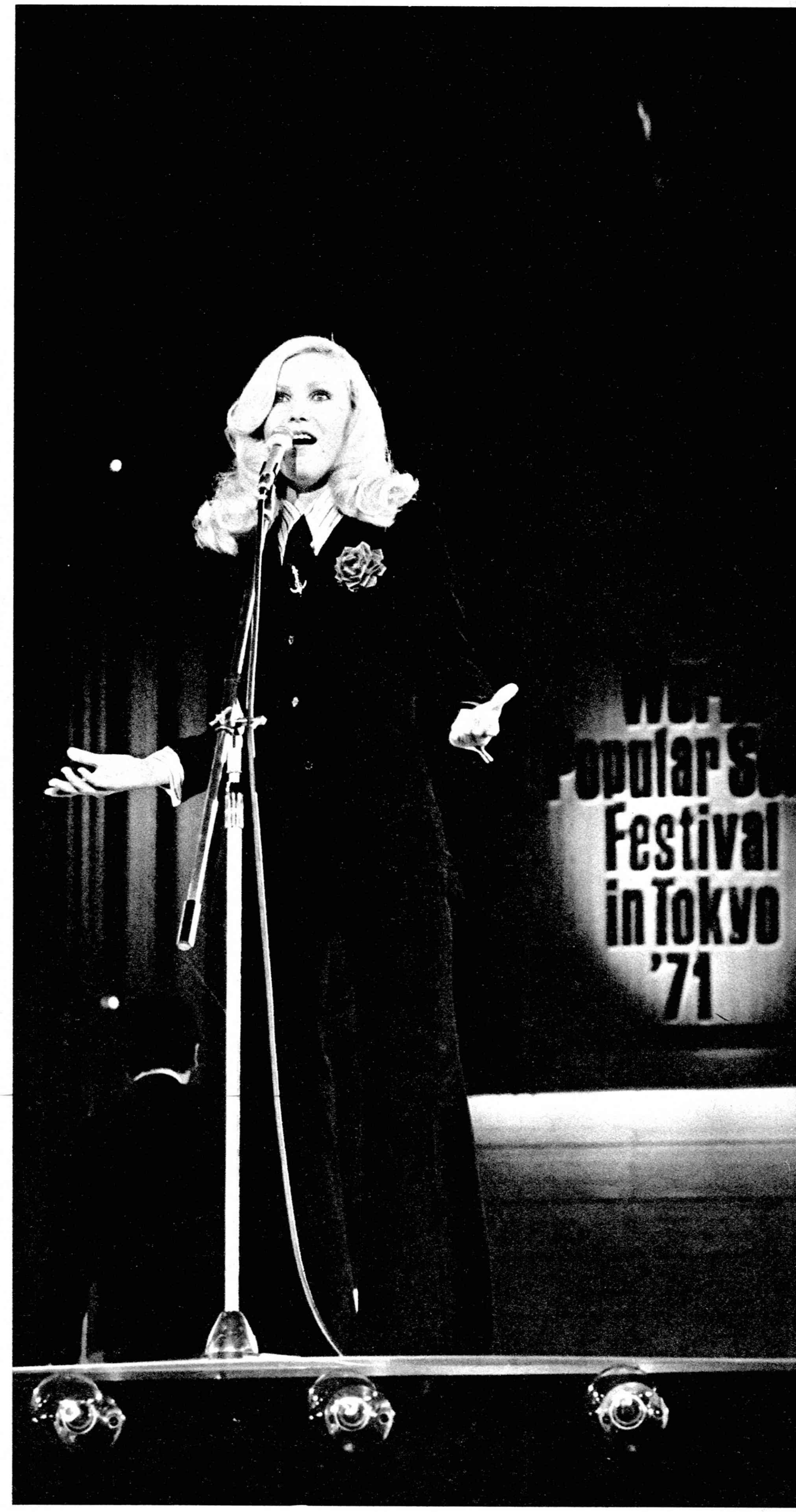
On the final day, Grand Prix was awarded to two entries—"Un Jour L'Amour" of France, composed by Andre Popp and sung by Miss Martine Clemenceau, and "Song of Departure" of Japan, composed by Hitoshi Komuro and sung by Tsunehiko Kamijo and the Rokumonsen.

The Performance Grand Prix for the Best Singer went to Miss Michele Torr of France, who sang "Enfants d'Aujourd'hui, Hommes de Demain," composed by Paul Mauriat. Among runners-up in the Best Singer contest were Carlos Blanco of Mexico, Miss Domenika of Venezuela, Ljupka Dimitrovska of Yugoslavia, and Jose A. Fuentes of Chile.

NATIONS



Photographed by MASAMICHI SUMIYOSHI



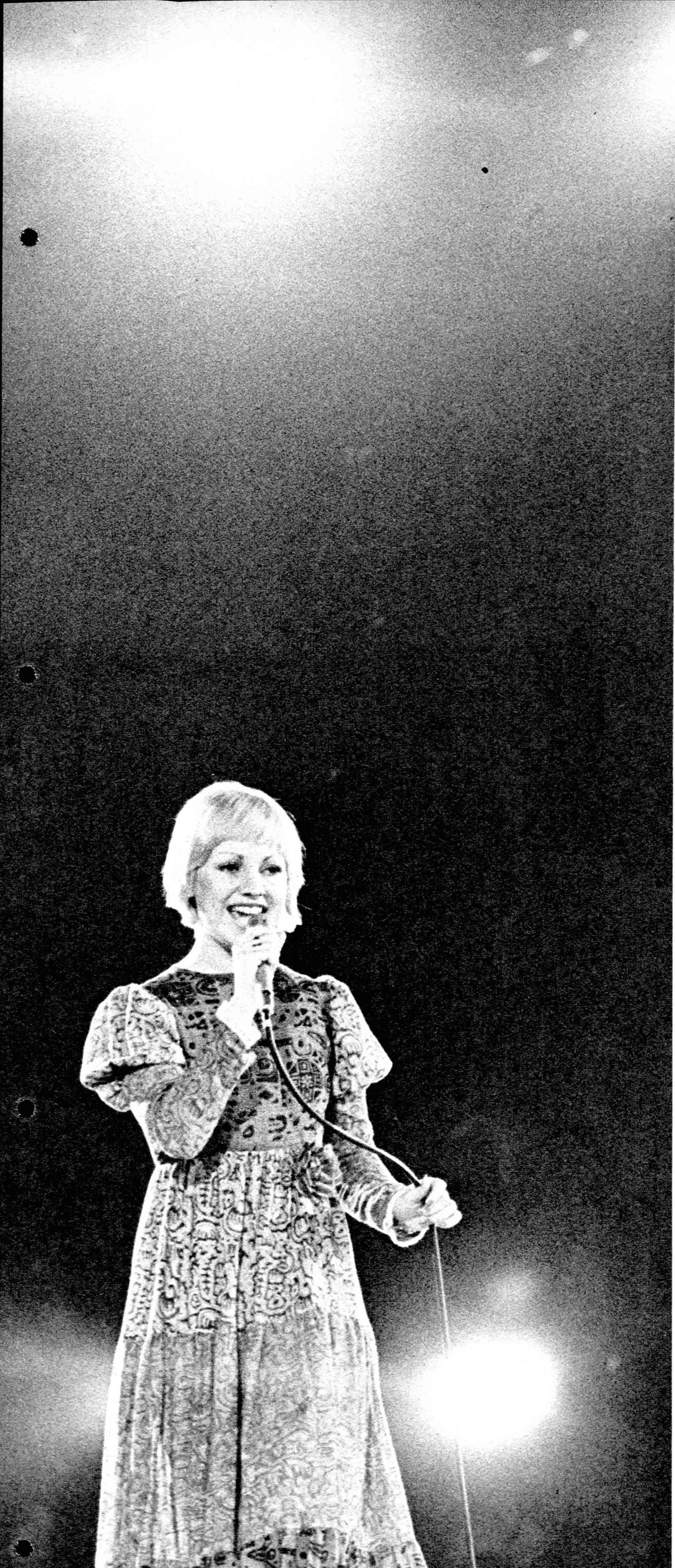
Above: Miss Michele Torr, winner of the Grand Prix singing award, sings "Enfants d'Aujourd'hui, Hommes de Demain" composed by Paul Mauriat. Left: The Rokumonsen group sings "Song of Departure," which was awarded Grand Prix. The plaintive tune brought a hush to descend on the cavernous hall.



Cacho Castana, taking part all the way from Argentina, located on the opposite side of the earth from Japan.



Participating from East Europe is Miss Ljupka Dimitrovska (Yugoslavia). She was named one of the Five Best Singers.



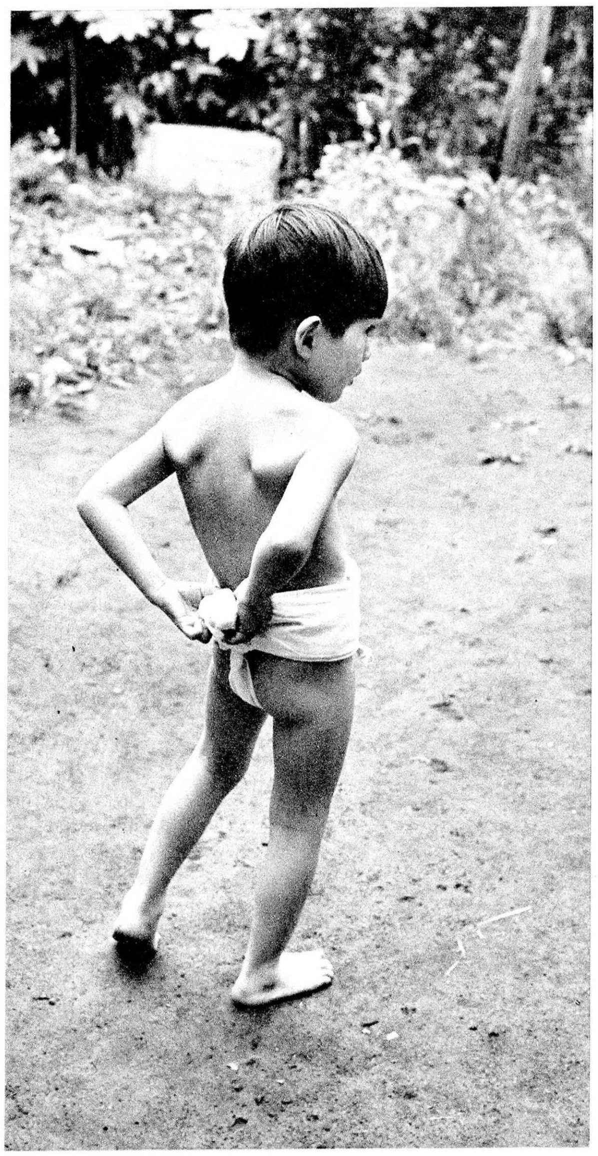
A smiling Miss Bev Garrel of Britain sings "Bringing Back Those Memories" composed by Jack Winsley.



Lou Sparkes, the first participant from Jamaica. The second festival saw an increase in participants.

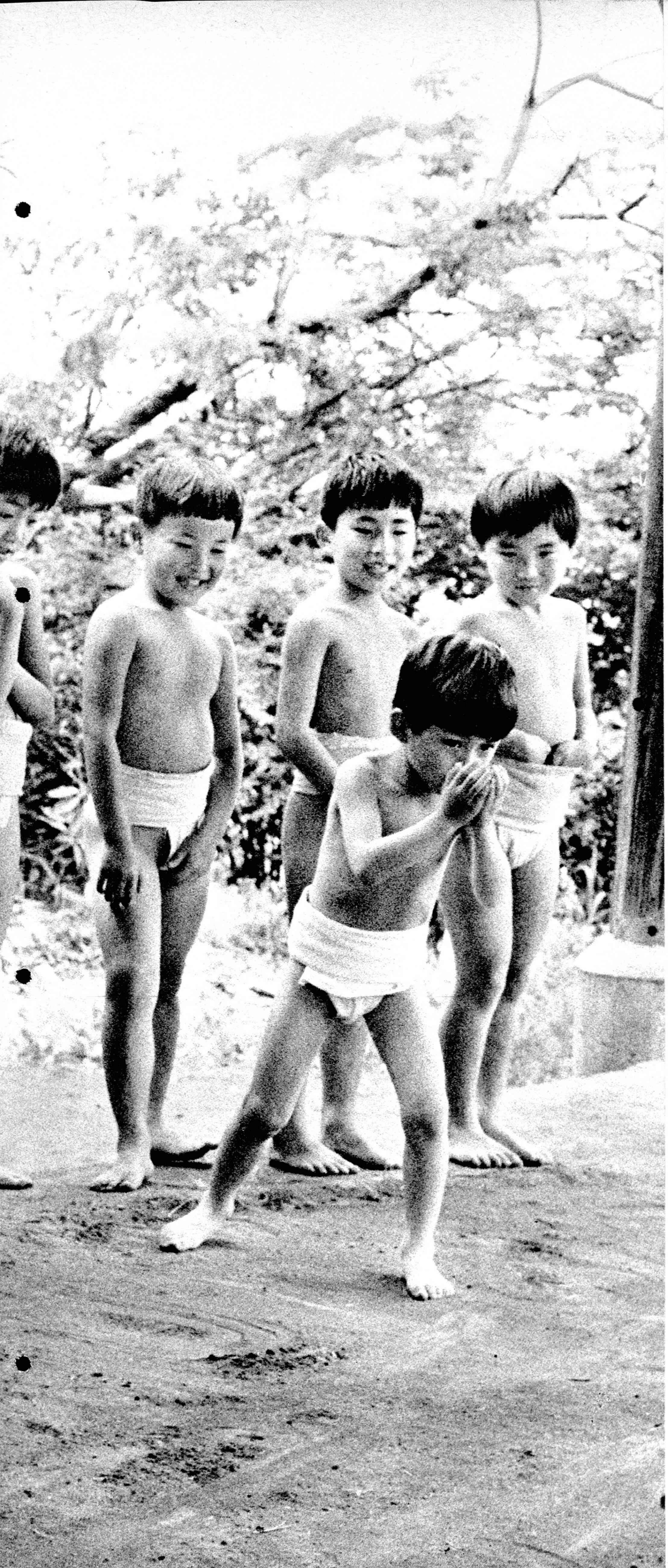
SUMO FOR CHILDREN

Photos and text
by MARTHA GUTHRIE





Above: Nobuyoshi struggles to untie loin cloth. Right: As the other members of the sumo class look on, Nobu-chan executes the Hakobiyasu (hands in front of face) position.





Above: Nobu-chan laughs with delight as his brother struggles to win a match.

Once a week, if the weather is good, a small group of young boys gather in an obscure quarter of Tokyo. In the middle of a shady grove, around a straw-rimmed dirt ring, they perform what looks—to the uninitiated eye—like a series of ancient rituals. In fact they are learning the intricacies of "sumo," a stylized form of wrestling, under the practiced eye of Mr. Hiroji Harada, a former professional sumo wrestler.

Sumo is a spectator sport unique to Japan. A series of matches is held between wrestlers who attempt either to push their opponent from the ring or make him touch the ground with any part of his body other than his feet. On the professional level, a great deal of ceremony accompanies the actual wrestling.

Since adult sumo wrestlers are traditionally hugely overweight (sometimes weighing over 300 pounds), sumo is not a sport usually associated with children. Mr. Harada however is not concerned with creating professional wrestlers. "I take weak boys and make them strong," he says. "Sumo is good for building strong bodies."

Twenty-three years ago when Mr. Harada retired from professional sumo, he conceived the idea of teaching children. A neighbor generously offered to fund the construction of an official sumo ring and the school has been flourishing ever since. Apart from a children's sumo school in Kyushu which Mr. Harada also helped found, the Tokyo group is the only one of its kind in Japan. Interested pupils travel from all over the city to attend the free hour-long classes.

Tiny five-year-old Nobuyoshi Mori is the youngest member of the group. Still in kindergarten, he is eager to learn sumo, not a body-building exercise, but because his two older brothers are learning. He has been attending class for over a year and has perfected the basic maneuvers, including rinsing out his mouth with water as an act of purification before beginning a match.

Each week Nobu-chan arrives at the ring in time to be helped with the complicated winding on of his "fundoshi" loin cloth before class. With the older boys he sweeps the dirt ring and then performs a series of special sumo exercises. During the latter part of the lesson the boys fight matches against each other and Mr. Harada. Although considerably outweighed, Nobu-chan has, on one of his better days, been seen to push Mr. Harada from the ring to win the match. After such a triumph it is anti-climactic when his grandmother arrives to take him home.

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JAPAN SWORD



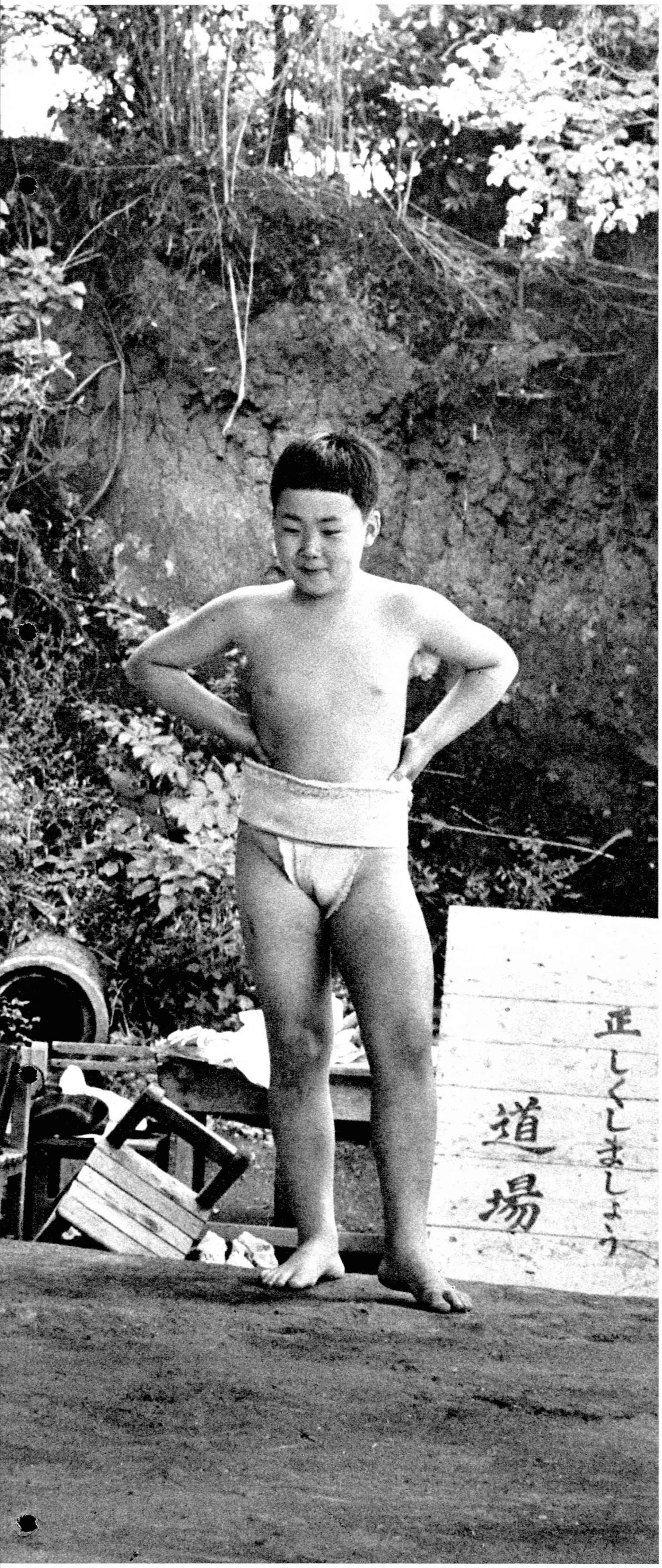
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Above: On one of his better days Nobu-chan has been seen to push Mr. Harada from the ring to win the sumo game.







Right above: Nobuyoshi's brother helps untie the "fundoshi" at the lesson's end. Right: Class over, the mighty sumo wrestler is met by his grandmother.

碁

GO

Popular Game in Japan

‘Go,” introduced into Japan from China about 1,260 years ago by Japanese Priests who studied Buddhism in China, first found favor as an indoor game among noblemen at the Imperial Court, and then gradually spread to the warrior class and the intelligentsia. Nowadays, however, it is completely a game for the general public, and the number of “Go” enthusiasts in Japan is estimated at seven to eight million. Their number indicates how interesting the game is.

Then what is the “Go” game like? For equipment, there are only two items: the “go-ban”, or Go board, (about 45 × 41 centimeters) inscribed with a grid of 19 by 19 lines (See P. 63, 14) and 361 circular pieces or stones about two centimeters in diameter—that is, 180 white and 181 black stones. The game rules are simple, and they can be understood in less time than it takes to learn the movements of the different pieces in chess. Yet the game has such profundity that it takes at least a couple of years to become a “grade” holder.

The game is played by two persons, facing each other across the Go board. The weaker player uses black stones and the stronger one white stones. The game is started with the holder of the Black stones putting the first stone on the board. The two players alternately place stones on the intersections—or points—of the vertical and horizontal lines on the board, not within the squares. The final objective of the game is to

Continued on Page 60

Photos by Masamichi Sumiyoshi and Nihon Ki-In







Mr. Richard Bozurich (left), editor of The Ishi Press, shows a moment hesitation before putting down his stone. The meditating man (above) is a regular participant of the annual Women-Foreigners Go Contest held in Tokyo.



Kaiho Rin (right) defeated Shuko Fujisawa (left) at the final of the Meijin-sen for 1971.

Continued from Page 58

acquire territory by enclosing, with one's stones, as many vacant points as possible. The size of the territory, or the area, enclosed by each player is measured by the total number of vacant points it contains at the end of the game.

The most important basic concept is that when one stone is on the intersection of two lines other than the four sides of the board, it has four vacant points or "liberties" around it.

When the stones of the other player occupy these four points—namely, the stone in question is surrounded, the rule is that it may be removed as a prisoner. (Cf. P. 62, 2)

To forestall this, when three of the four points are occupied by the opponent's stones (See Page 62, 1 "atari"), you have only to place your stone at the remaining "liberty" point. Then you have three new "liberties." (See P. 62, 3)

Often during the game, it becomes necessary to capture part or all of the opponent's surrounding stones to get out of a possible siege. Or sometimes a player sacrifices some of his own stones in a bid to expand his territory.

Herein lies the challenge and the thrill of Go: the tactics and strategies which have to be followed, while endeavoring to enlarge one's territory, to prevent stones from being completely surrounded and thus taken prisoner.

At the end of the game, the player who has won a larger number of vacant points—namely, a larger territory—becomes the winner. In counting the number of vacant points, the opponent's stones which have been taken prisoner during the course of the game are used to fill up his territory—that is, to reduce his territory.

When there is a wide difference in the players' skill, a handicap system is applied to fill the gap. Under this system, from two to nine black stones are placed on the nine dotted points of the board before the start of the game in accordance with established rules; in handicap games, the holder of the white stones starts the game by playing his move first.

Usually, for amateurs, it takes about an hour to play one game. At offices of Japanese firms, many employes use their hour-long noon recess for a game of Go. It may be said the Go game truly deepens the sense of comradeship between the opposing players despite the intense rivalry it generates.

Nihon Ki-In

The Nihon Ki-In (The Japan Go Association) is the headquarters of Go playing circles both at home and abroad. Since its founding in 1924, it has engaged in various projects for the promotion and dissemination of Go. Every year, it co-sponsors, with the financial support of some of the leading newspapers in Japan, diverse professional Go contests, including the "Big-Three"—to wit, "Meijin-sen" (Master-hand Championship), "Hon-in-bō-sen" (Hon-in-bō Title Contest) and "Judan-sen" (10th Grade Contest). It has a membership of more than 270 professional Go players, classified into nine ranks from the first to ninth grade. They play specified numbers of games annually, and engage in fierce competitions under the "Oteai" system (Major Game System), which enables a player to rise to a higher grade by attaining winning percentages over a specified number of games. The newspapers and TV stations which sponsor professional Go contests report on them with commentaries for Go enthusiasts in general, evoking a great deal of excitement among them.

Professional women Go players also participate in the "Ōteai" contests for higher grades on completely equal terms with their male rivals. At present, the highest ranking women players are sixth-graders. In the annual contests, female players have shown remarkable skill against their male rivals, expanding the foothold of the fair sex in Go circles as well.

Amateur Go Players

Furthermore, the Nihon Ki-In is carrying out nationwide programs to foster and increase the number of amateur Go players through its more than 500 chapters in various parts of the country.

The Go game is popular among younger gen-



The Working People's Go Contest held every summer is the biggest annual Go Contest.

erations, especially students. In 1957, the All-Japan Student Go League was established and has since been holding group and individual championships (the latter called Students' "Hon-in-bō" Title Championship) annually. Besides, the National Senior High School Go Championship started to be held in 1965.

Meanwhile, there are also Go contests for amateur players in general. Since 1955, the Amateur "Hon-in-bō" Title Championship has been held as a full-scale contest. In addition, the Inter-Prefecture Go Championship, popular as group contests, has been staged since 1961.

But the biggest Go contest mobilizing the largest number of amateur players is the Working People's Go Contest, joined by 30,000 persons throughout the country. Meanwhile, the Amateur Women's Go Championship has been held annually since 1959.

In this way, Go has become highly popular among the people at large. As for skill, however, there is a clear gap between amateurs and professionals. Even the best amateur Go players are no match for the professionals, and usually have to be given a handicap of two or three stones.

Go Players Abroad

The Go game has been gaining international popularity not only in Asia, where it was born, but also in the Occident.

In the United States, a biennial "Hon-in-bo" Title Championship for the whole of the United States besides an annual Championship for the East Coast is held. Some enthusiasts even come to Japan just to study Go games.

The European Go Championship is held every summer with more than 100 players participating from such nations as Great Britain, the Netherlands, the Federal Republic of Germany, East Germany, Czechoslovakia, Austria, Romania and Yugoslavia.

Every autumn the "Three-Nation Amateur Go Championship" in the Asian region is held by Japan, the Republic of Korea and the Republic of China. Held in the three countries by rotation, the event is joined by the three top amateur players from each nation.

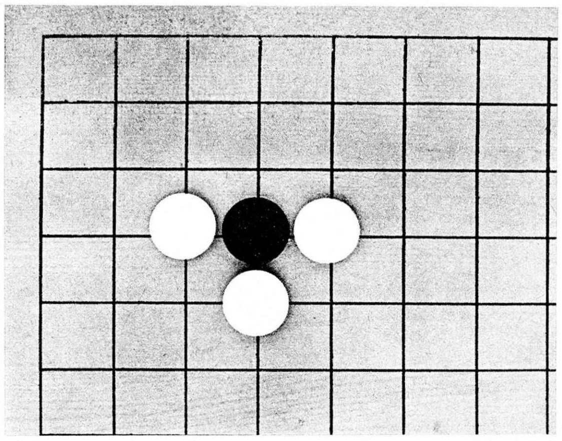
Recently many Go enthusiasts have also appeared in other countries; namely Australia, the Soviet Union, Switzerland, France, Italy, Spain, Egypt and throughout South America.

In Japan, there are numerous publications concerning this game, including more than 10 monthly magazines. But the *Go Monthly Review* published by Nihon Ki-In since 1961, is the only publication for introducing the contest results of professional Go players to overseas Go enthusiasts. Almost all foreign players are improving their skill through this magazine.

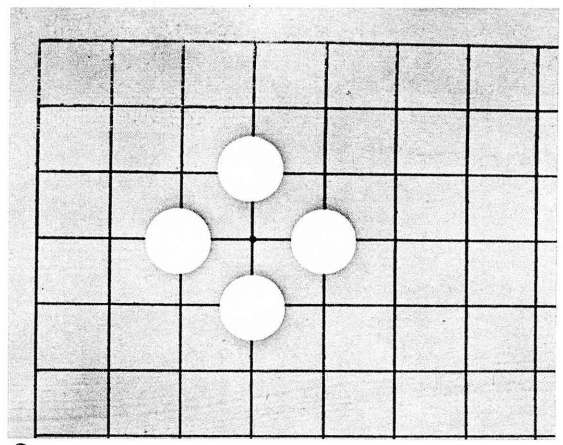
Meanwhile, Japanese professional Go players have toured European and American countries on many occasions. In particular, overseas trips designed to give guidance to Go players abroad are frequently made. The number of Go players in the world will soon reach 10 million.



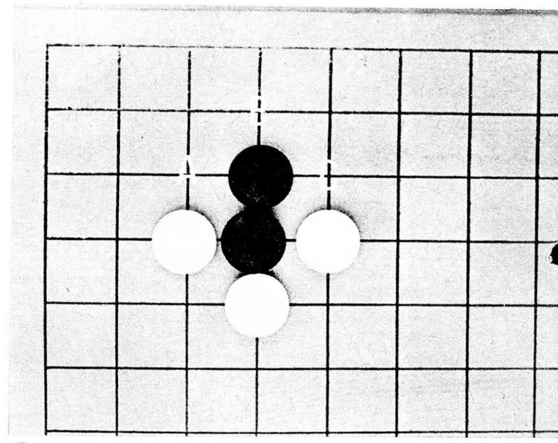
At the Second Go Festival held last autumn, the Go match being fought on the stage was reported on the big board via electronic computer.



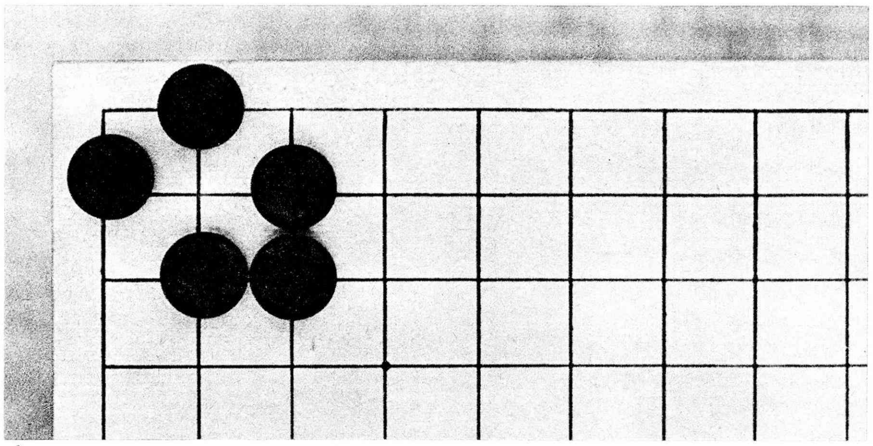
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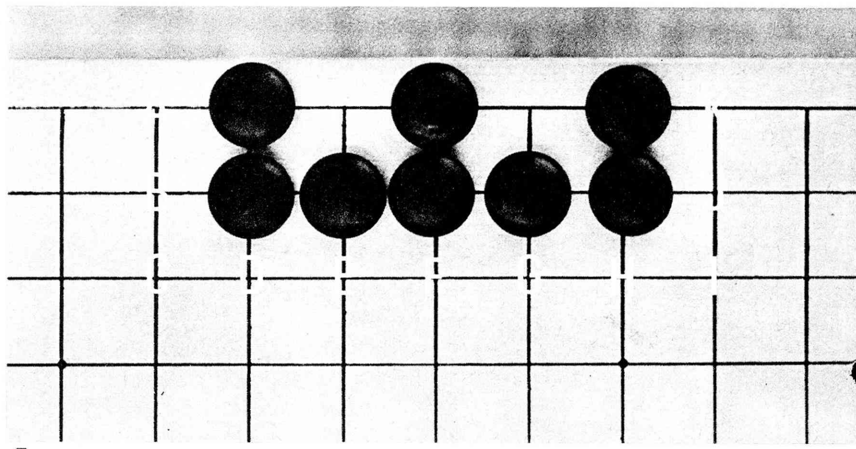
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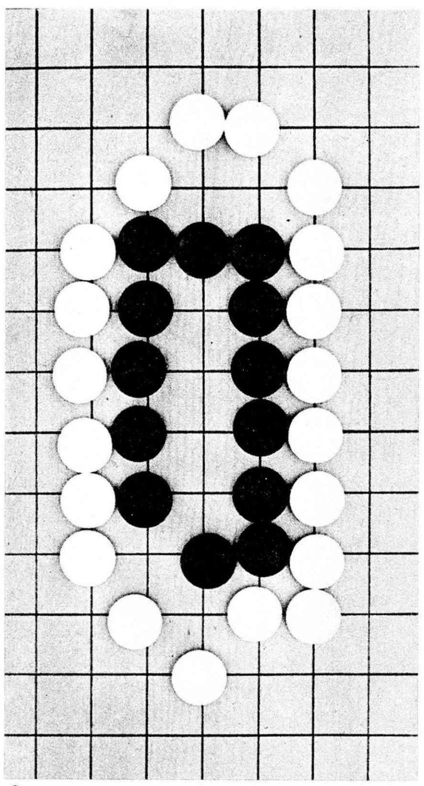
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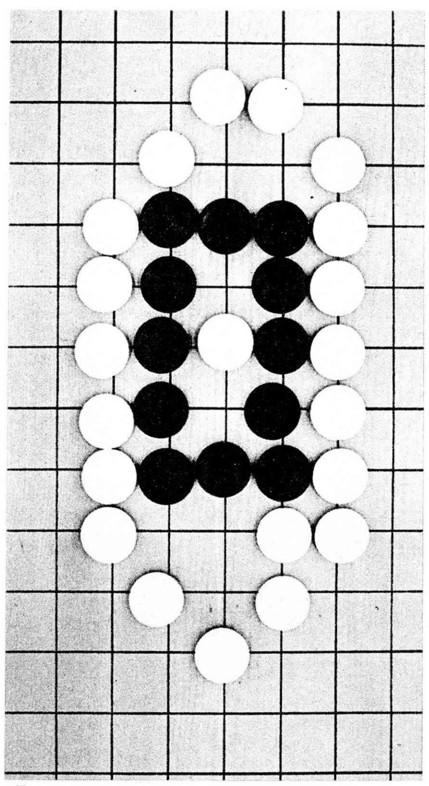
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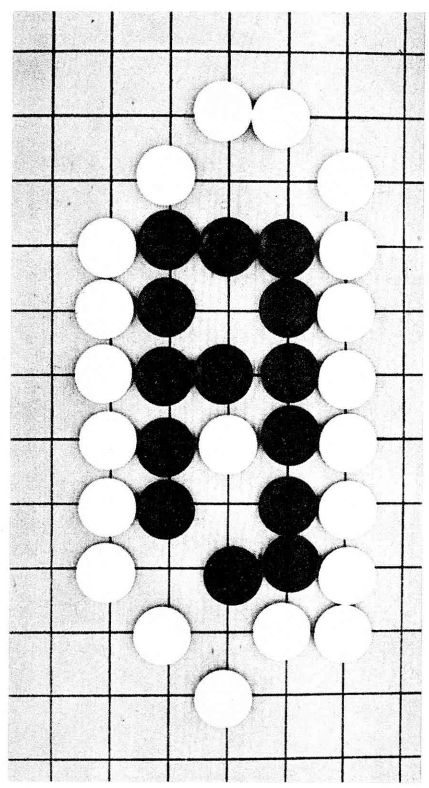
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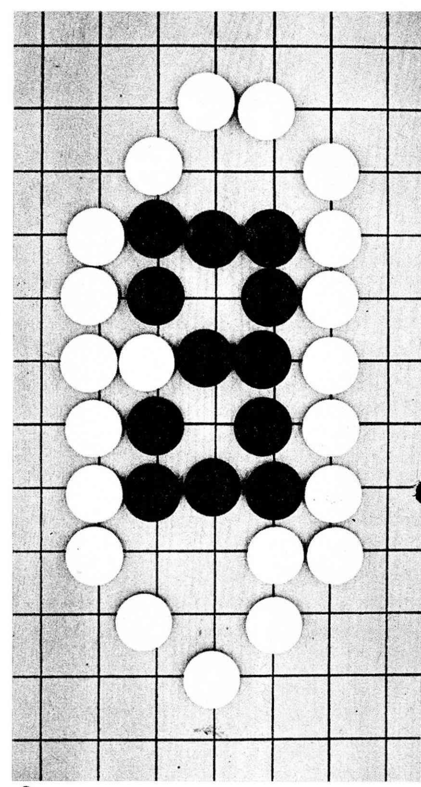
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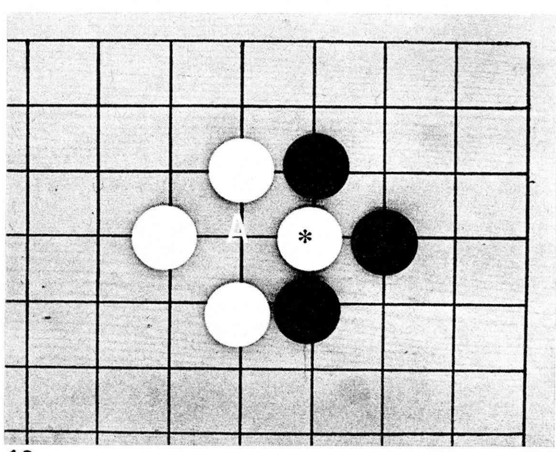
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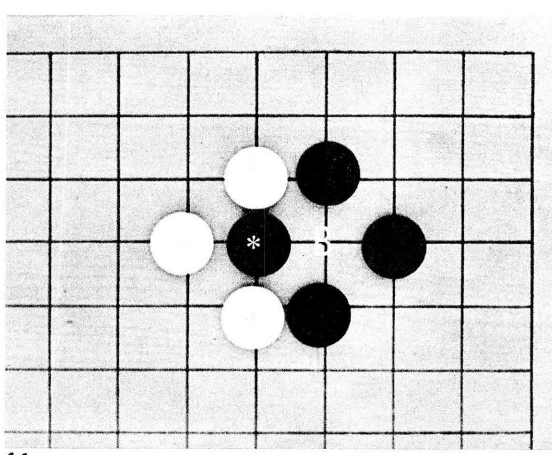
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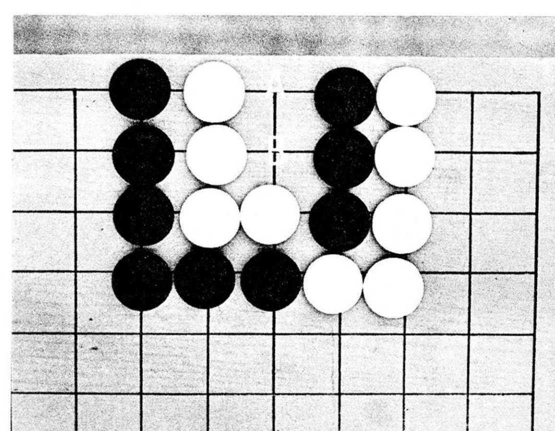
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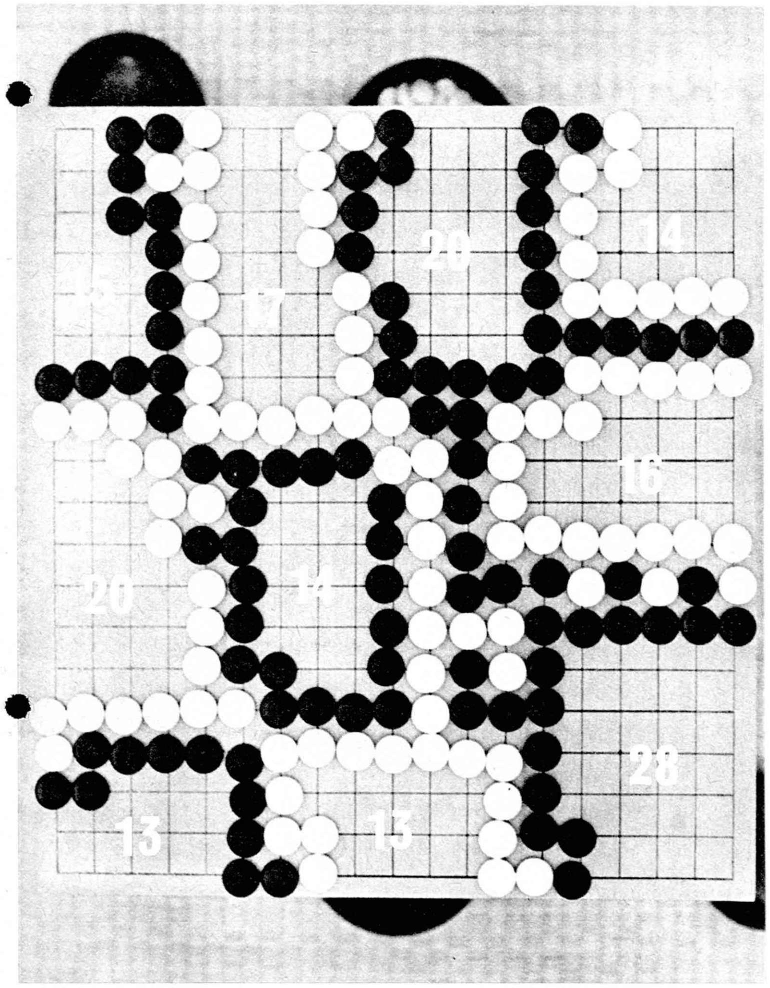
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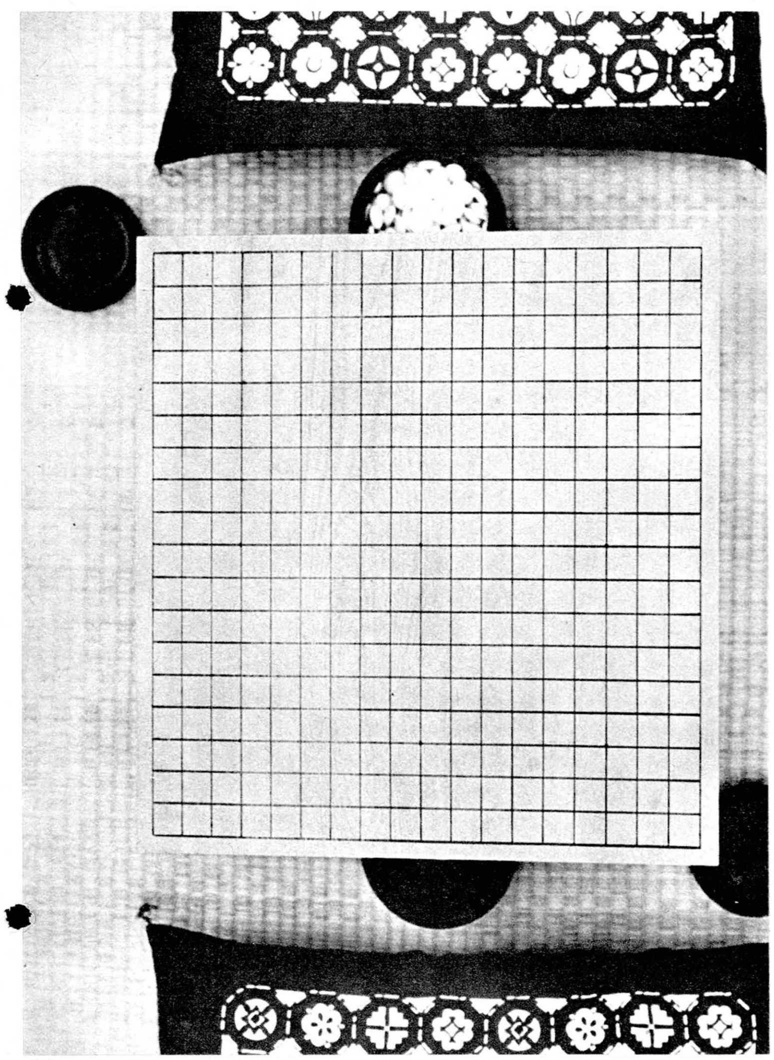
11



12



13



14

HOW TO PLAY GO

(1) One black stone has three liberties covered by white stones. This condition is called "atari."

(2) When a white stone is placed at the remaining liberty of the "atari" (left), the black stone in the center was removed from the board. The black stone was "killed."

(3) If the player, Black, fills the remaining liberty with another black stone, he has three new liberties (A), (B), and (C). The black "fled."

(4) This situation at the corner is the minimum and strongest hold. The opponent player, White, stops attacking the corner.

(5) These eight stones in this case are not "killed" or are "alive," even if they are surrounded by white stones covering all the liberties (A) to (K), for there exist two vacant points or liberties ("me" = eyes) within the surrounded area.

(6) According to the same principle, these 13 black stones are "alive."

(7) The black stones are "killed," because of one eye (White) in the center of the black territory.

(8) The Blacks, however, are "alive," because the black stones contain two eyes.

(9) The Blacks are also "alive" in this case.

(10) & (11) These two patterns are called "ko." In the case (10), Black can remove the white stone marked * by placing a black stone at (A). Then, in (11), White can likewise remove the black stone marked * by putting a white stone at (B). If this is done, the pattern would revert to that of (10). This could be repeated ad infinitum. The rule is to prevent the endless repetition of plays over the same pattern. It holds that a player must place a stone elsewhere before trying to repeat the pattern.

(12) If Black played at (A), it destroys one "dame" (liberty) for the opponent but at the same time it reduces his own "dame" by one. Consequently, White can kill the black stones by placing his at (B). The reverse is also true with this pattern. This kind of dilemma is called "seki," and in an actual match, a "seki" is left untouched by both players until the end. Both intersections, marked (A) and (B), belong to neither player.

(13) Example of a match which has been finished: The size of each of the separate blocks of territory of the players is shown by the number of points. The total for Black is 90 and that for White 80. In this case, Black has beaten White by 10 points.

Manners:

1. The players never change the position of his stone just put on the board.
2. The bowls of Go stones, "goke," are set in the middle before the board, as seen in Photo 14.
3. A player who removes his opponent's stones places them in the lid of his stone bowl at his righthand.

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JAPANESE CASTLES

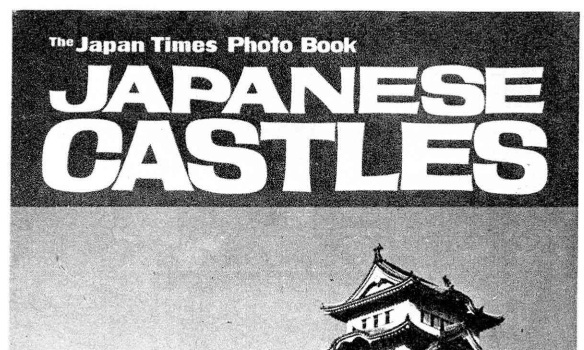
Ancient castles are a symbol of Japanese beauty. Essentially, they were built for the sanguinary purpose of war and never intended as an expression of beauty. But today, these castles which we can hardly connect with war strike us as great works of art. For whenever we see a castle, we cannot but marvel at its superb form and masculine beauty. This collection of photographs, the seventh in the Japan Times Photo Book series, is designed to present to the reader all fascinating aspects of major Japanese castles.

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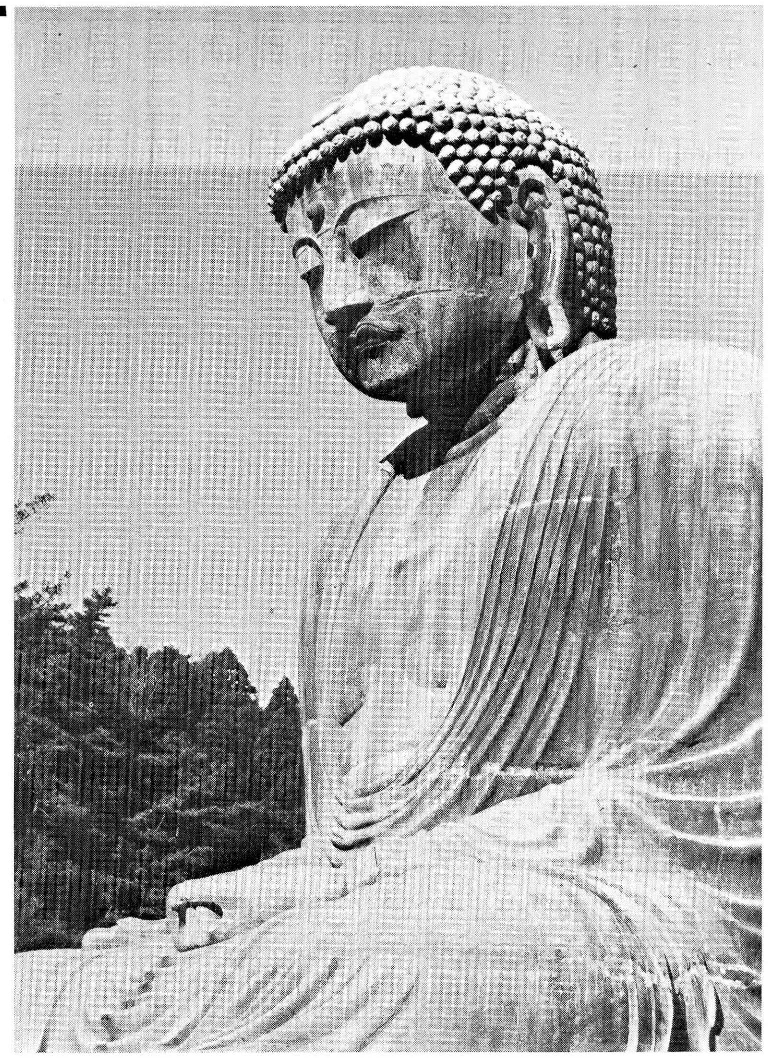
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KANAGAWA

IF YOU VISIT KANAGAWA, YOU WILL UNDERSTAND JAPAN.

Kanagawa Prefecture adjoins Tokyo, the capital of Japan, and has a population of 5,500,000. It is a representative tourist and industrial region that is growing at a phenomenal pace. The old and new coexist in the prefecture. There is Kamakura, the seat of the Shogunate Government in the 11th and 12th centuries, and there is a rapidly-developing modern industry. There are also holiday resorts and leisure facilities which attract a huge number of foreign visitors to Japan.

It takes only about one hour to reach various tourist resorts in the prefecture from Tokyo. One can fully enjoy the bustle of night life, the ancient capital tranquility and scenic attractions in this tourist paradise south of Tokyo.



GREAT BUDDHA AT KAMAKURA

Kamakura is one of the three ancient capitals of Japan. Many historical relics remain, indicating the political and cultural development of the city in the past.



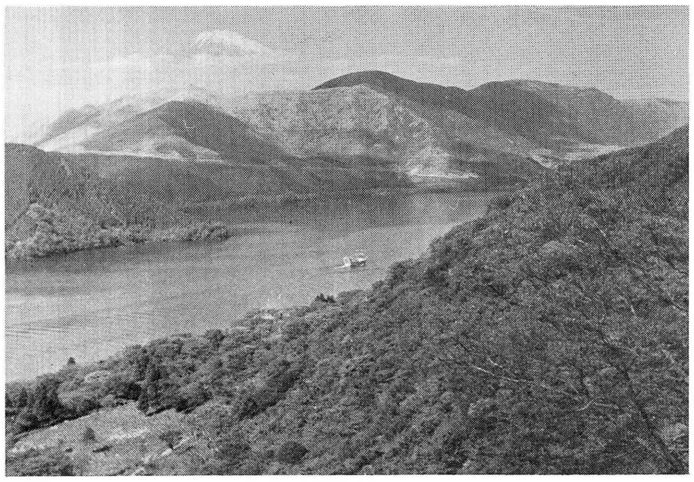
YACHTING IN ENOSHIMA HARBOR

The Shonan coastal area boasts Japan's top marine recreational facilities. Among other things, it boasts 10 yacht harbors, both big and small, which become congested with sailboats during the summer months.



INTERNATIONAL PORT CITY YOKOHAMA

Yokohama is the largest trade port in Japan, and also a tourist center. It has a population of 2,100,000, and provides various tourist—including "industrial" tourist—and shopping and entertainment facilities.



NATIONAL PARK HAKONE

An excellent view of Mt. Fuji is afforded by this area overlooking Lake Ashinoko. A representative tourist area in Kanagawa Prefecture, it is a "must" on the list of visitors to the prefecture.

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In This Issue

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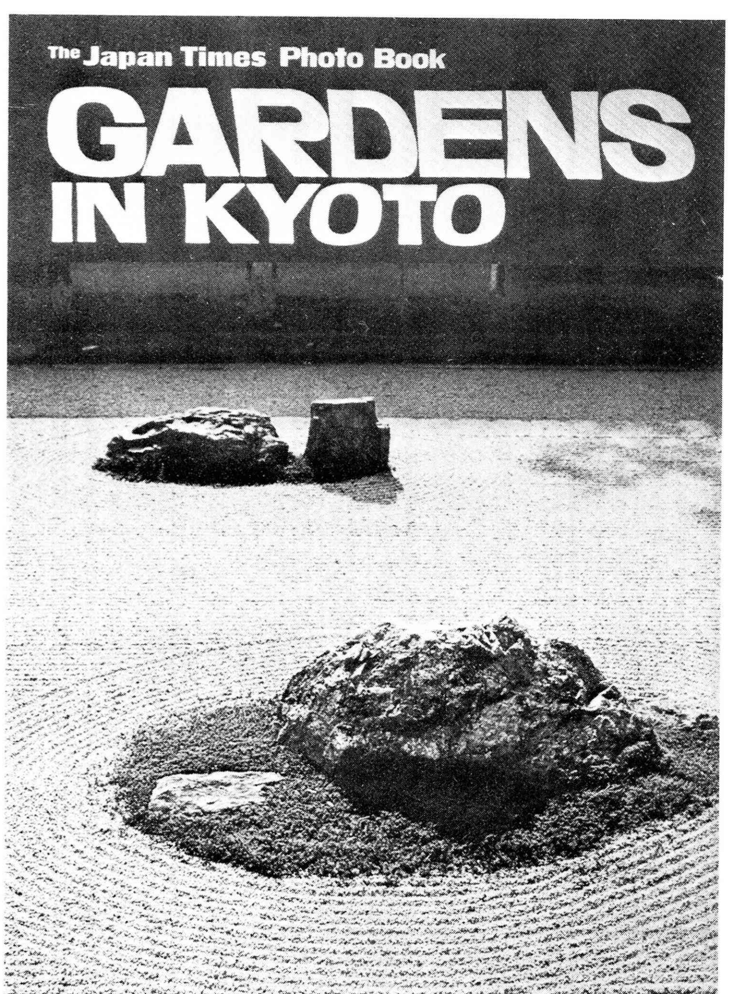
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The gardens in Kyoto vary wonderfully in individual beauty, each displaying a charm of its own. And this book covers almost all aspects of such charm.

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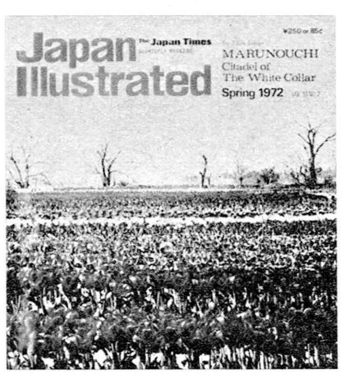
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April 1972 (Vol. 10, No. 2)

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Cover Photo: Tulip field in Nagano Prefecture, located in central Japan. The cultivation of tulip has become a booming industry in Japan today and its bulbs are being exported to many countries including the United States and Canada. Photographed by Masamichi Sumiyoshi

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Japanese Currents

THE LATTER-DAY ROBINSON CRUSOE

Ex-Soldier Yokoi Survives Solitary Jungle Life for Quarter Century

Ex-Sergeant Shoichi Yokoi of the defunct Japanese Army who lived a solitary life in the jungles of Guam, a small Pacific island, for as long as 27 years since the end of World War II, set foot on the soil of his fatherland for the first time in 31 years on February 2 as the 3,107,404th soldier repatriate from abroad. This latter-day Robinson Crusoe, awakened from a long hibernation spanning 27 years, is now preparing earnestly to catch up with the modern life with the speed of jetliner.



When the United States Forces landed on Guam in 1944, Sergeant Yokoi fled into jungles together with nine other soldiers. This severed all his connections with the outside world, and it was not until more than seven years later that he learned the war was over. Even after that, Yokoi and other surviving soldiers were afraid to come out of hiding and lived in a jungle cave as if they had been left on a desert island.

Yokoi ate only wild plants and animals, such as fruits, prawns and fish. A tailor before being drafted into military service, he wove tree fibers into fabrics and made unique clothing. And he confirmed the passage of time by recording the waxing and waning of the moon.

While in the jungle, Yokoi was stricken with a serious disease three times. Once he suffered poisoning when he ate a wild hog, and two other soldiers, who had survived until then with Yokoi, died of the poisoning, leaving him alone.

On January 24, 1972, the heavily-bearded ex-sergeant with a pale complexion, wearing a tattered hard-fiber shirt and trousers, was discovered by two native fishermen. By then, a young man, drafted into the army during World War II while in his twenties, had already become an aging man of 56.

What supported Yokoi during a solitary jungle life for more than a quarter century? This was a question every Japanese asked himself upon word of his discovery.

The answer varied from person to person. Some saw an example of man's determination to live to the end and admired the unfathomable strength of man's wisdom and will as typified by Yokoi. Others recalled a peculiar belief infused into the wartime Japanese that they "should live or die only for the sake of the Emperor" or "should rather die than taken prisoner by the enemy." In any event, the discovery of Yokoi has compelled the Japanese to do a deep soul-searching afresh on Japan's history, war, the meaning of life, the nation and the prosperity of today.

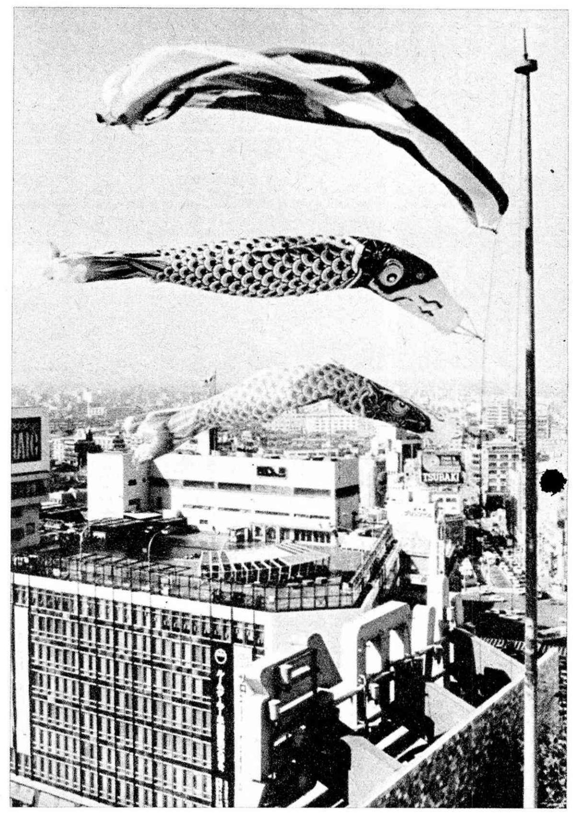
Upon returning to Japan on February 2, Yokoi was admitted to a national hospital in Tokyo through the good offices of the Health and Welfare Ministry (in charge of caring for repatriate soldiers) and is now in process of physical recovery for a return to society. At first, he was fairly emaciated but displayed strong viability which even surprised doctors. Yet everything he saw and heard was a big surprise for the ex-soldier, and an alternation of delight and anxiety he experienced made his mental state rather unstable. However, he has since been recovering smoothly, steadily catching up with a life in modern society. He says he considers it his first duty upon returning to society to publish a book describing his solitary jungle life for 28 years.

Meanwhile, the Japanese people are showing a really explosive interest in the ex-sergeant's jungle life. A department store, which held an exhibition showing his jungle life, was thronged daily by unprecedented numbers of visitors. Moreover, as many as 2,000 letters and gifts and tens of millions of yen in donations reportedly arrived at Yokoi within one month of his repatriation. Watched with such keen attention, ex-soldier Yokoi is now striving to return to society as a plain citizen at the earliest possible date.

Photo: Shoichi Yokoi relaxes with children who are also inpatients at the Tokyo First National Hospital before a display of dolls on Girls' Festival Day (March 3).

TRADITIONAL FESTIVAL

Tango-no-Sekku (Boys' Festival)



If one travels Japan's increasingly verdant rural areas from the latter half of April to early May, one never fails to notice everywhere carp-shaped streamers fluttering on poles rising high above rooftops as if they were swimming in the air. And the light, rhythmical sound of "yaguruma" (arrow wheels) turning round and round at the top of the poles seems like a harbinger of the refreshing days of early summer.

The Japanese people call May 5 "Tango-no-Sekku" (Boy's Festival) and on this day, celebrate the healthy growth of boys. Carp streamers ("Koinobori") are hoisted high outdoors, and "shobu" (iris) and "yomogi" (mugwort) leaves are placed on the eaves of houses, while minia-

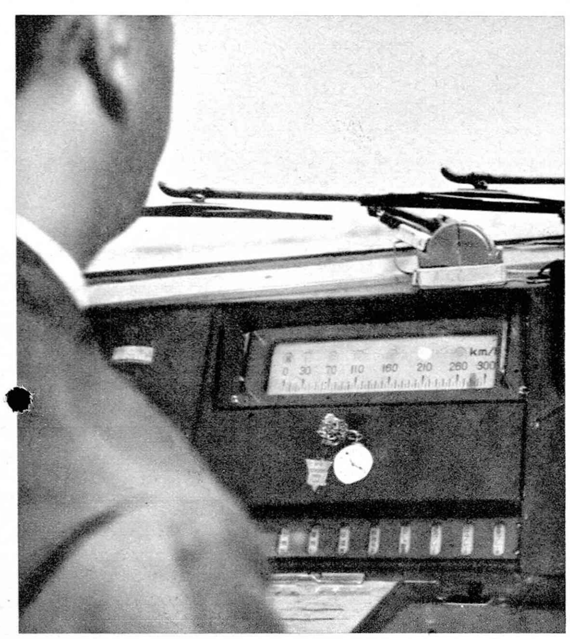
ture helmets and armour and "Musha-ningyo" (warrior dolls) are displayed indoors. By tradition, all family members drink "shobu-zake" (sake mixed with chopped iris), take "shobu-yu" (hot baths in which iris leaves have been steeped) and eat "chimaki" (rice dumplings wrapped in bamboo leaves) and "kashiwa-mochi" (rice cakes wrapped in oak leaves). These time-honored customs are still observed especially in rural communities. In Tokyo and other big cities, the festival is also observed though not with such exactitude as in rural areas, and carp streamers are frequently seen floating above crowded modern buildings.

Since 1948, the fifth of May has been designated as a national holiday called Children's Day. The idea is for the whole nation to celebrate the day in the spirit of respect for children's character and the promotion of their happiness and at the same time, by way of expressing gratitude to mothers. In other words, the spirit of "Tango-no-Sekku" has been, so to speak, institutionalized within modern life.

TRANSPORTATION

JNR Test Train Sets World Record

A two-coach test train recorded on February 24 a top speed of 286 kph during a test run on the New Sanyo Line between Kobe and Aioi, Hyogo Prefecture. It is believed to be the world's fastest operational speed ever attained by a train.



The record was established on the third day of the test runs which began on February 22. The test was conducted to obtain data necessary for increasing the maximum speed on the New Sanyo Line from the present 210 kph to 250 kph when the line is extended to Hakata in northern Kyushu.

The fastest speed attained by a train is 331 kph set by a French electric locomotive in 1955 but this test was not conducted to determine operational speed but to challenge a rail speed record.

OKINAWA EXPO

Gov't Formally Picks Site of Okinawa Expo

The Cabinet formally selected Motobu Peninsula, 80 km. north of Naha, as the site for the 1975 Okinawa International Marine Exposition. Officials of the Ministry of International Trade and Industry said that ¥327 million would be allocated during fiscal 1972 to make a land survey and plan building projects.

They said full-swing construction work would begin in fiscal 1973. The work will also entail construction of transportation and lodging facilities to carry and accommodate an estimated 3,600,000 visitors to the fair.

The Government is expected to send invitations this autumn to other countries to join the six-month long fair hoping that at least 20 countries will be represented in the project marking the reversion of Okinawa to Japan. MITI officials said the Okinawa Exposition Association would select the theme of the fair and work out details of the project by May when Japan will register the fair with the International Bureau of Expositions (BIE) in Paris.

The Motobu exposition site covers some 660,000 square meters of land and 330,000 square meters of sea. It was picked by the Government from five possible sites on the Ryukyu Islands on the recommendation of the Ryukyu Government. The exposition to be held from March to August 1975 will feature all sorts of exhibitions about the sea ranging from the world's marine life to oceanographic development.

The photo shows the coastline of the Motobu Peninsula on Okinawa Island where the Okinawa international marine exposition is scheduled to be hold in 1975.

Japan



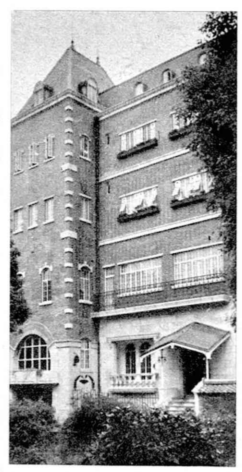
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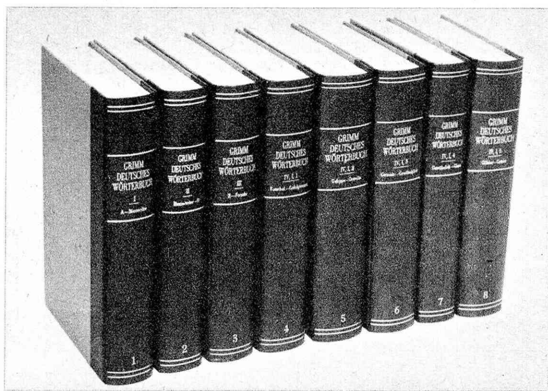
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Japanese Currents

PUBLICATIONS

Grimm's German Dictionary to Be Published in Japan



A German dictionary compiled in Germany over a long period of 123 years will shortly be published in Japan and exported to Germany.

This dictionary of the German usage from the days of Martin Luther and Johann Wolfgang von Goethe to the present time started to be compiled in 1838 by the Grimm brothers known for their Children's and Domestic Tales—that is, Jakob Grimm (1785-1863) and Wilhelm Grimm (1786-1859). But they could complete only three volumes because of financial difficulty and other reasons. Moreover, the first and second world wars and the division of Germany into eastern and western halves largely delayed the completion of the dictionary. However, it was finally completed in 1961 through cooperation between East and West German scholars from the standpoint that it is "the German people's common property."

The Sanshu-sha, a Japanese firm mainly publishing books relating to the German language, began to prepare for the publication of this dictionary last year and plans to complete all volumes this autumn. The 32-volume, 34,368-page (182 x 257 mm) dictionary will be priced at 512,000 yen.

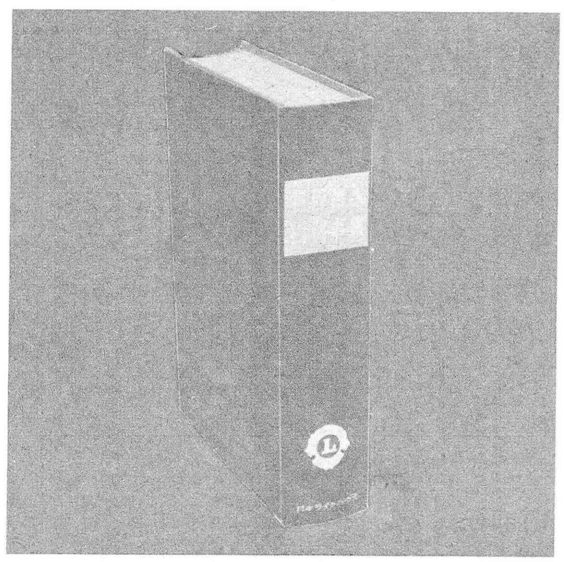
"Encyclopedia of the Blind" To be Published in July

The Nippon Lighthouse, a social welfare foundation based in Osaka, completed in October last year the compilation of "The World Encyclopedia of the Blind," which aims at deepening the people's understanding for blind people, and will be published in June this year.

The encyclopedia comprises eight parts, including "Medical treatment for the Blind," and "Professions for the Blind" and contains some 2,200 items including about 18,000 documents and 300 photos gathered from 82 countries.

Mr. Iwahashi, president of the foundation, in looking forward to the day of publication of this laborious work which took as long as 30 years to complete, says, "This encyclopedia is not a Braille book for sightless people. I hope people will read it and so understand the situation of blind people who are forced to live in obscurity."

Photo shows a sample edition of the encyclopedia. Already before publication, inquiries are reaching the society from many countries concerning translations.



FASHION

Kanebo Japan Prize Contest

In the recently held third Kanebo Japan Prize Contest, Miss Yasuko Sato, 20, was awarded the top prize in the personal design division, while Masao Kubo and Miss Yuko Suzuki received top honors in the product design division.

The contest is sponsored by the Kanegafuchi Spinning Co. to discover unknown designers of excellent talent. The contest winners receive a cash prize of one million yen each and a free trip to Paris. Entries in the latest contest numbered 11,500, including those from abroad.

Miss Sato's winning entry is an evening dress consisting of wine-colored silk and black crepe de Chine. It features bold embroidery along the hem and sleeves.

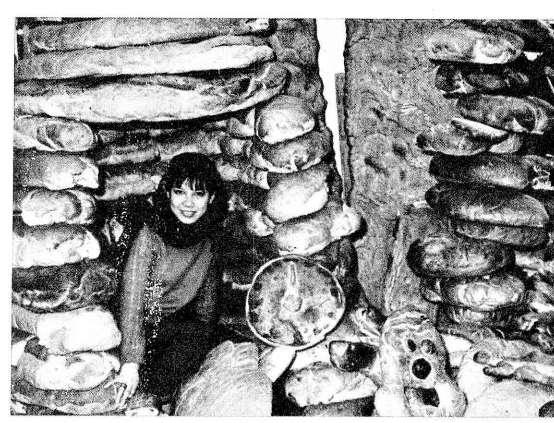


POP ART

Funny Sculptures of Bread

Miss Taeko Murakami, 23, student of the Musashino Art College, recently held a personal exhibition of "bread" at a department store in Ginza, Tokyo's most fashionable shopping center.

In recent years, bread has become such an important part of daily meals among the Japanese that a large variety of bread is now on the market. Even so, giant dolls and houses made of bread, displayed at Miss Murakami's exhibition, surprised shoppers to a great extent.

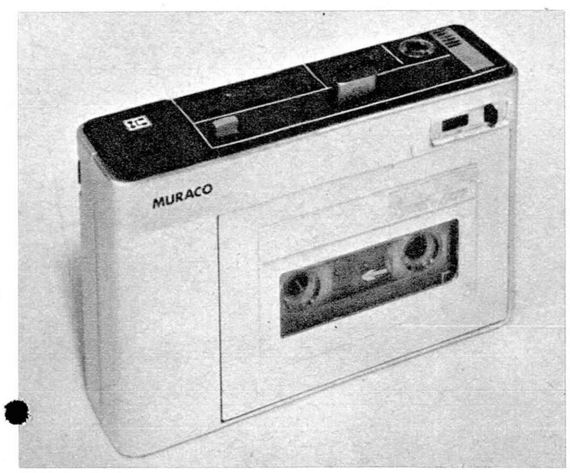


Miss Murakami, majoring in oil painting, is fascinated by pop art, which seeks material in things close to oneself in everyday life. That is why she hit upon the idea of bread sculpture, she says.

Her dream must have swelled out far and wide like about two tons of wheat used for making the "bread" works.

NEW PRODUCT

Super-Miniature Cassette Tape Recorder with Only One Button for Operation



The Murata Products, Inc. of Tokyo recently unveiled "Murac Super Mini IC • Cassette," a super-miniature cassette tape recorder with only one button controlling all its functions. The export of the apparatus will shortly get under way, says the firm.

The new cassette tape recorder features a very simple operation—(1) all you have to do is just push the button after placing the apparatus lengthways for recording and upright for playback (it may be placed in any way once the button is pressed), and (2) fast feeding and rewinding are done by simply pushing the button leftward and rightward, respectively. The adoption of the single-button formula has reduced the mechanical section by 30 to 40 per cent compared with conventional models, leaving room for a larger speaker and a sophisticated amplifier. Moreover, the possibility of mechanical trouble has been largely curtailed, the maker claims. Specifications—frequency characteristic: 150-8,000 hertzes, maximum output: 400 milliwatts, dimension: 141 × 92 × 40 millimeters, weight: 500 grams.

10th
TOKYO INTERNATIONAL
TRADE FAIR
April 20th - May 7th '73



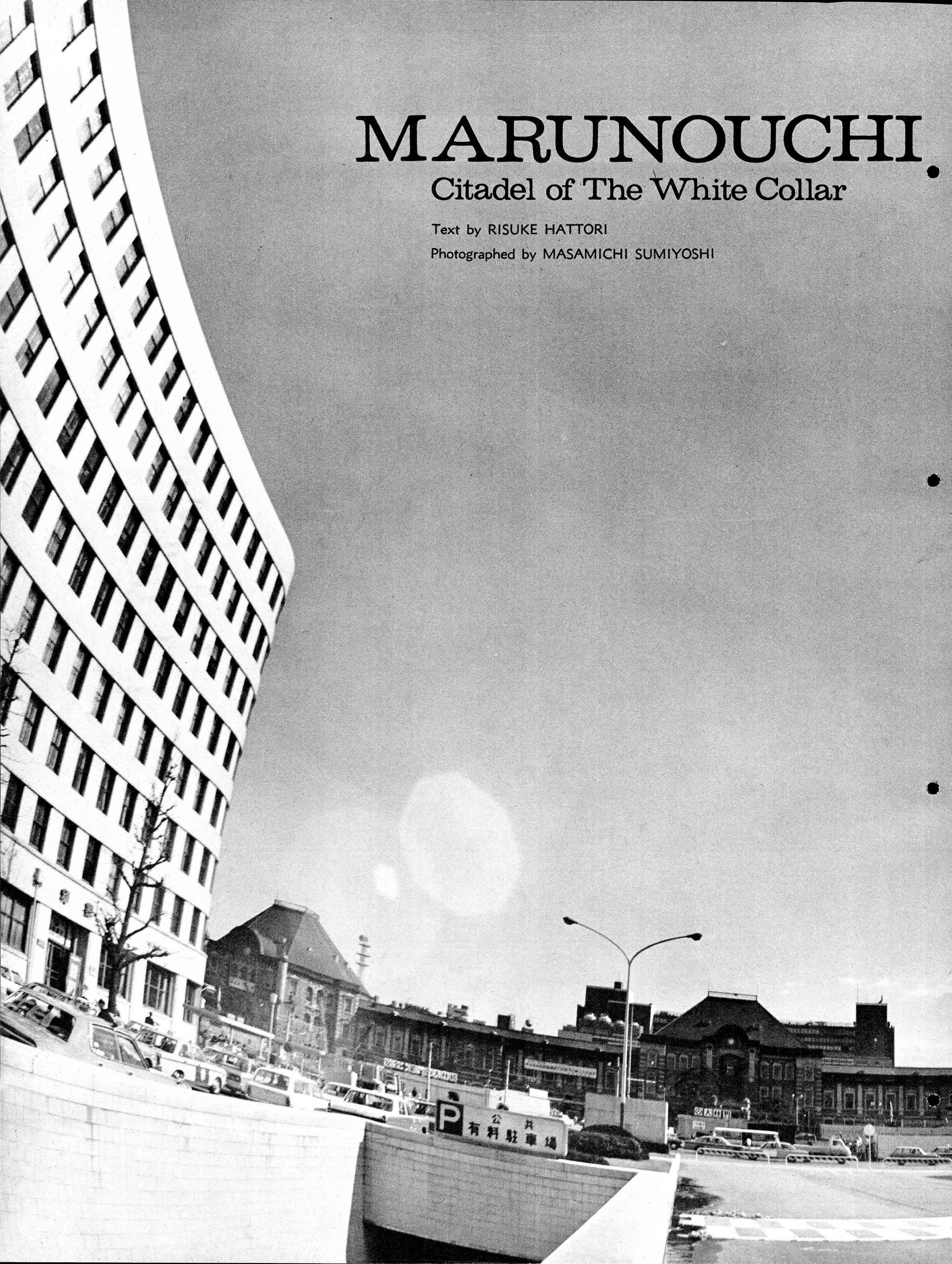
A DISPLAY WINDOW FOR THE ENTIRE WORLD
The 9th Tokyo International Trade Fair held in 1971 was an outstanding success from every point of view, with sales totalling US$107,500,000. This is the only large comprehensive trade fair in Asia, and participation is the surest and most effective method of introducing products to the Asian market. The 10th Tokyo International Trade Fair will take place in spring of 1973, and we invite applications from any country or company worldwide to take part in what promises to be the greatest trade fair ever.
Location: Harumi International Trade Fair Site, Tokyo.
Applications for entry accepted from September 11 to September 30 '72.

TOKYO INTERNATIONAL TRADE FAIR COMMISSION
No. 16, 4-chome, Harumi, Chuo-ku, Tokyo
C.P.O. Box 1201, Tokyo, Japan Cable: TOFAIR TOKYO

MARUNOUCHI

Citadel of The White Collar

Text by RISUKE HATTORI
Photographed by MASAMICHI SUMIYOSHI



IN TOKYO



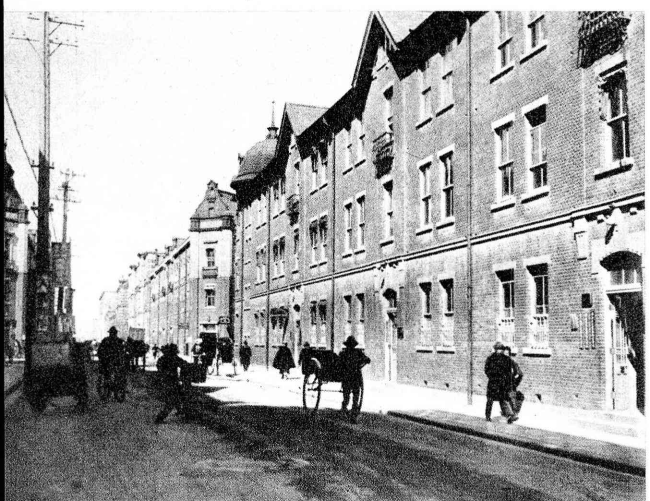
The Marunouchi area is the nerve center of the Japanese economy. In the center of the district is located Tokyo Station (center). At right is "Marubiru" (Marunouchi Building) and at left "Shin-Marubiru" (New Marunouchi Building).



IN 1969 when the British Fair opened in Tokyo, Princess Margaret with her husband, Lord Snowdon, visited Marunouchi and gave her impression of it as "a beautiful office area." If Her Highness could have seen this office area lined with time-honored red brick buildings, she might have thought of London's Lombard Street. For this business area was constructed after that of London.

From 1894 through 1899 along Babasaki Street (now Marunouchi 2-chome) several three-floor red brick buildings modelled after those in London were built, beginning with Mitsubishi No. 1 Building, and were the most up-to-date buildings of the day and became a topic of conversation among the people who traditionally had a strong liking for anything new and thus made a step forward to the business area in Marunouchi of today. Later from 1907 through 1910 more red brick office buildings were built one after another and Babasaki Street came to be called "One-Cho (Little) London."

How Marunouchi became the center of Tokyo



Red brick buildings predominated the scene.

and the business center of Japan may be traced far back to the days when Dokan Ota built Edo Castle in 1457. In those days sea water went far into where Marunouchi of today is, forming an inlet around which fishermen's hamlets scattered. In 1580, Ieyasu Tokugawa moved to Edo Castle to rule the Kanto District. Ten years later in 1600 Ieyasu won a great victory at the Battle of Sekigahara, brought the whole country under his rule, and made Edo the political and economic center of Japan. Then, he set about "town planning." Shaving off the heights in Edo, Ieyasu made his men reclaim the areas of we know as Marunouchi, Ginza and Nihonbashi, namely, the east fore part of the Edo Castle.

Marunouchi and its neighboring area were designated as the residential quarter for the daimyo (Great Lords) and there, in orderly rows magnificent mansions were built.

The Tokugawa Shogunate ended in 1868 with the advent of the Meiji Restoration and power was restored to the Tenno (emperor). Thereupon, Edo Castle became the Imperial Palace and the daimyos' mansions were used for the barracks of the new Imperial Government and the entire Marunouchi area changed into army barrack quarters. In 1887 the country settled down and as it was no longer necessary to station a large number of soldiers right in front of the Imperial Palace, the Army decided to move them from Marunouchi to Azabu, except for the Imperial Guards. The Army planned to have new style barracks of red brick built, but as it had no money to cover the building expenses. Army tried to raise the necessary funds by disposing of the old barrack site in Marunouchi.

As the land in question was situated close to the Imperial Palace, the Army couldn't very well sell it to anybody and everybody. The Army approached the Imperial Household Ministry (now Agency), Home Ministry and Tokyo City, but failed to sell it. Then, as a desperate measure, the Army tried to sell it by tender, inviting bids from some of the financial groups of the day.

However, all these efforts came to naught, as there had been a serious financial crisis and the Marunouchi area was considered to have little utility value. At all loss what to do, the Army, as a last measure, asked Finance Minister Masayoshi Matsukata to persuade Yanosuke Iwasaki, head of the Mitsubishi financial group, to purchase the land. Iwasaki consented to take it on the condition that payment be made in eight installments, and thus obtained in 1890 this weed-covered land of about 450 thousand square meters in Marunouchi.

Mitsubishi planned to build earthquake- and fire-proof buildings of a standardized type as well as an art gallery, museum and theater, thus making the area a cultural center. In 1892, beginning with Mitsubishi No. 1 Building, the business center in Marunouchi began to rise.

The incentive which contributed much to the development of Marunouchi was the construction of Tokyo Station in 1914. And so, the main entrance of Tokyo being born in Marunouchi, the weedy field hitherto called "Mitsubishi Field" began to develop steadily as the center of the capital. In 1923 right in front of Tokyo station an eight-story building with the total floor space of 60,000 square meters was completed. This was known to the Tokyoites by the name of "Maru Biru (Building)" and sung about even in popular songs of the day as the synonym of the modern Tokyo.

TODAY, there are 45 buildings, large and small, in Marunouchi. Among them the largest is Nippon Building (floor space:



The Marunouchi area as it looked in 1920.



Aerial view of the Marunouchi area which is only about one square kilometer.

130,000m²) which surpasses the Empire State Building of New York in floor space. 107 firms occupy the building with 11,000 persons working there.

The number of salaried men and women working in the Marunouchi area is more than about 141,000, but if those in all the adjacent areas such as 84,000 in Otemachi and 42,000 in Yurakucho are added, the total is around 267,000 (surveyed in 1971). This enormous number of salaried men and women commute to and from Tokyo Station as an axis in as short a period as an hour each between 8 and 9 in the morning and 5 and 6 in the evening. They take the trains of JNR and three subway lines with a terrible rush to create the now world-known "murderous commuters' rush."

In Marunouchi there are 1,815 business firms, from an office with a single employe up to a large one with 20,000 employes and 200 of these offices are foreign firms having their offices in 13 buildings such as the JTB, Kokusai and New Kokusai Buildings. The largest number of these foreign firms are banks numbering no less than 45. The aggregate capital sum of all the business firms in Marunouchi area amounts to ¥3,937,006,-490 thousand which exceeds 30% of Japan's national budget (surveyed in 1971).

Marunouchi is the activity base of the Mitsubishi, Japan's largest enterprise group, and this group is represented by the three major firms of the Mitsubishi Bank, Mitsubishi Heavy Industries and Mitsubishi Corporation whose total sales amounted to 5,856,891 million in 1971 (deposit total in case of bank) and whose profits were as much as ¥23,820 million in the same period. In addition, if we put together all the sales of those generally known firms such as JAL and others, it is estimated that their total sales sum will amount to as much as 12,235,834 million and their total profits will reach as high as ¥111,663 million.

These gigantic sales are produced by the so-called white collar class headed by salaried executives, having no relation with capital. But their efforts are not always due to their office-loving spirit, but to their determination "to sell themselves as high as possible" or "to get a more comfortable life."

NOW, let's analyze salaried men and women working in Marunouchi. 67% of men are married and 33% single. As for women, about 7% are married, while the rest are single.

Concerning men's monthly pay, their grand average is ¥102,112, the average in the twenties is ¥59,545, that in the thirties ¥97,812, that in the forties ¥160,769 and that in the fifties ¥156,666. As for the women, their grand average is ¥42,-250, the average in the teens is ¥37,500, that between 20 and 24 is ¥42,931, and that above 25, is ¥48,333 (Surveyed in 1971).

At lunch recess all eating places in Marunouchi swarm with these salaried men and women. According to the survey on "Lunch and how to spend the lunch recess" of those working in Marunouchi Building, men spend an average of ¥254 for a meal, and women ¥260. While men prefer Japanese dishes, women like western ones. As for those who take a box-lunch from home women are overwhelmingly more than men; those in the teens 17% those in the marriageable age between 20 and 24, 42.1%, three times as much as the teen-agers' and those above 25 in which category most people are married further increases to 50%. Most men eat at their office dining-rooms, or restaurants or snack counters, 66.7% of those above 50 into their retirement age drawing near eat at office or other dining-rooms where meals are served at low prices.

Meanwhile, after lunch salaried men spend their lunch recess "talking idly" or "doing nothing particular." "Shopping" and "Window shopping" which are great delights for womenfolk cover from 8 to 10% according to the survey.



"White," "Classic" and "Building Area" are the images of Marunouchi given to the Young (surveyed by the Sankei Paper). It is considered as a clean area from the association of white color. Since the completion of Marunouchi Building the pride "the place for the elite to work" is still deeply rooted in the hearts of those working in this area. But this does not seem to have handed down to the young.

According to the survey conducted by Tokyo Metropolitan Office in 1969 on the density of population, the Marunouchi area showed a typical daytime concentration type. The maximum density of population in Marunouchi (including Otemachi) is seen at 11 with 1,951 per hectare, while at night it decreases to less than one-thousandth of the daytime maximum. Marunouchi is filled with vigor and activity with salaried men and women in daytime, but after 7 when twilight falls, it becomes into a deserted area where there are few signs of human presence.

(Risuke Hattori is the Editor of the Marunouchi Times).



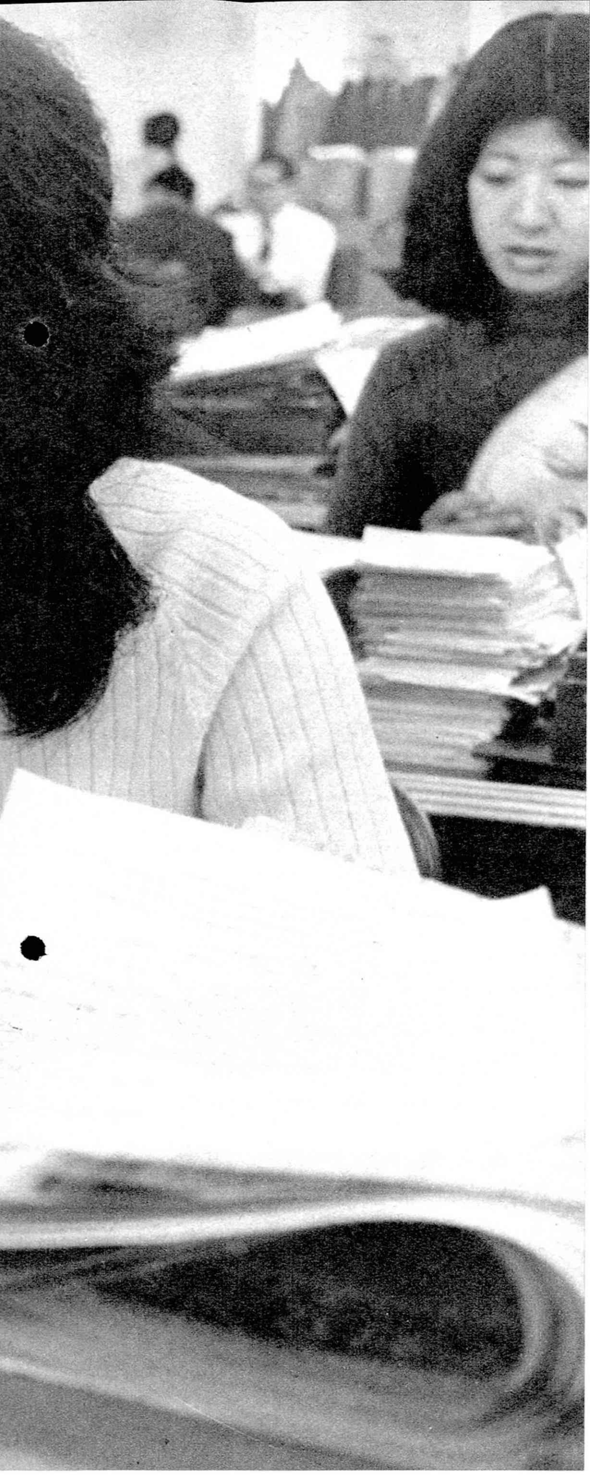
Above and Right: Approximately 141,000 men and women work in Marunouchi. Every day this large number of workers converge on the stations.





Above: Salaried men and women working in Marunouchi have a distinctive character of their own quite different from their counterparts working elsewhere. They have confidence and pride in the companies they work for because they are well aware of the dominant role their firms are playing the Japanese economy. Right: In this dining room located on the second underground floor meals are served to 2,500 persons every day. The room is full of workers during lunch time.



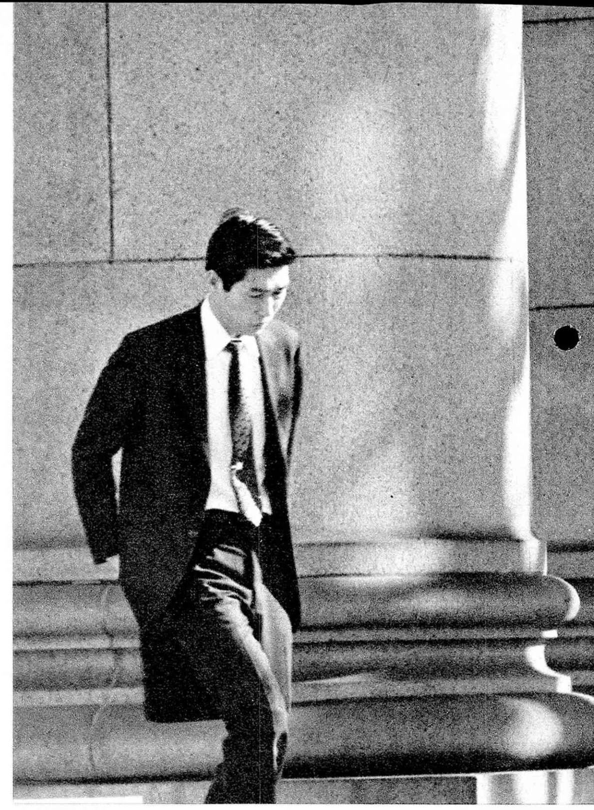




Below: Each office has its own peculiar way in arranging the desk in the room. Desks in this department of a certain company are arranged like those in a school room.









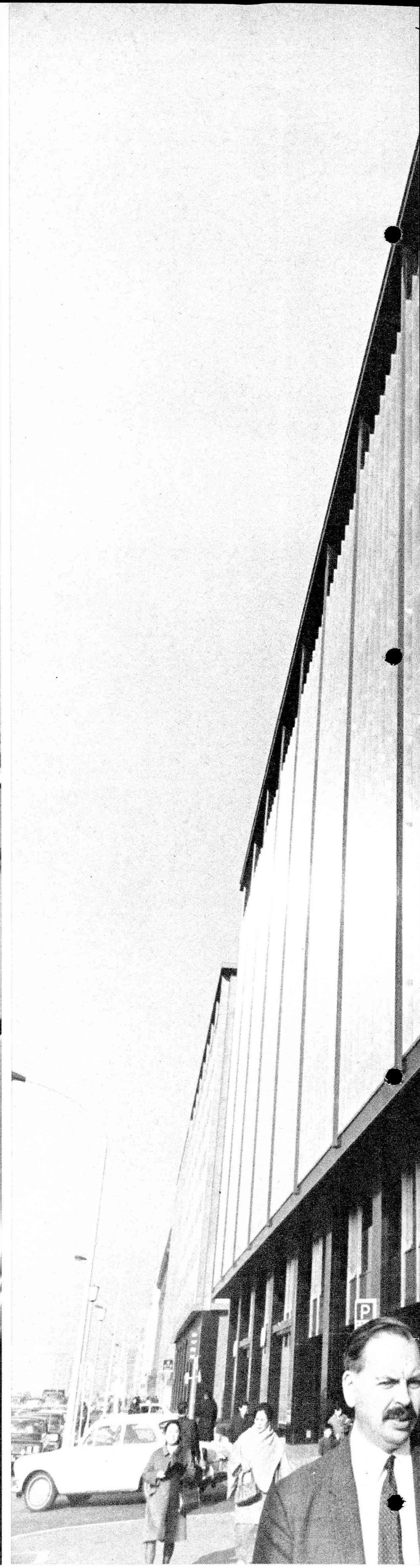
Above and Right: Lunch time is a pleasant recess for workers in the Marunouchi area. Motor vehicles are prohibited from entering Naka-dori street from 12 to 1 p.m. and it becomes a "pedestrians' paradise" during that hour. Throngs of salaried men and women pour out of the offices to take a walk on the street free from cars.



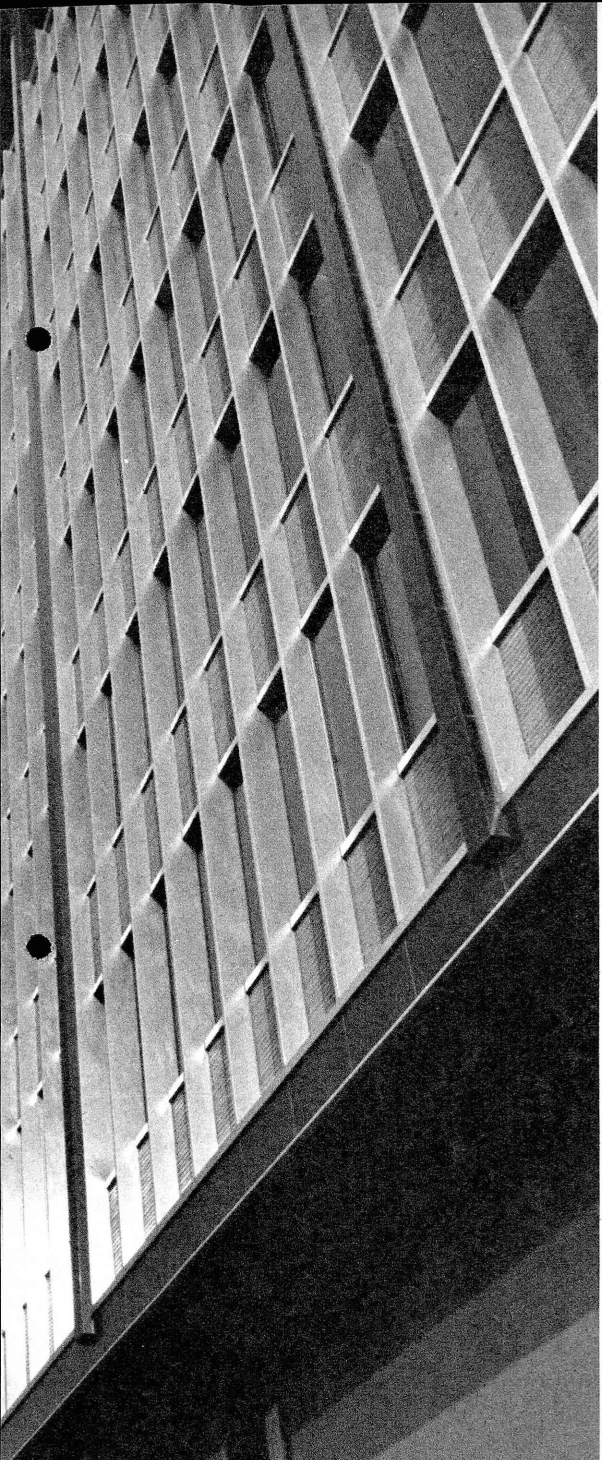
Left: There are numerous buildings in the Marunouchi area which boast of a long history, indicating that the district had long been and is the center of the Japanese economy.



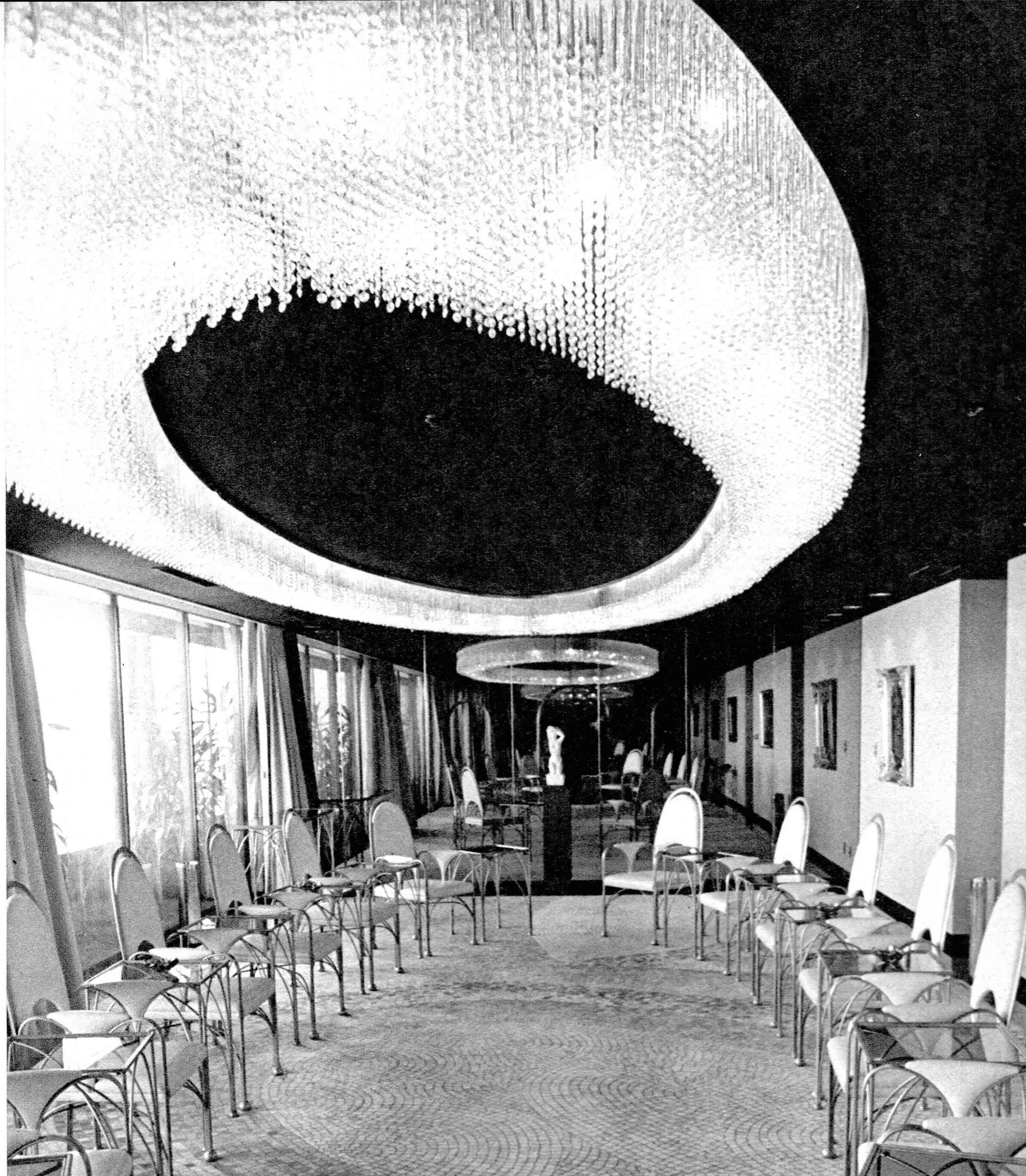




There are 1,815 companies in Marunouchi capitalized at ¥393,706,490 million. This figure represents more than 30 per cent of the entire national budget.



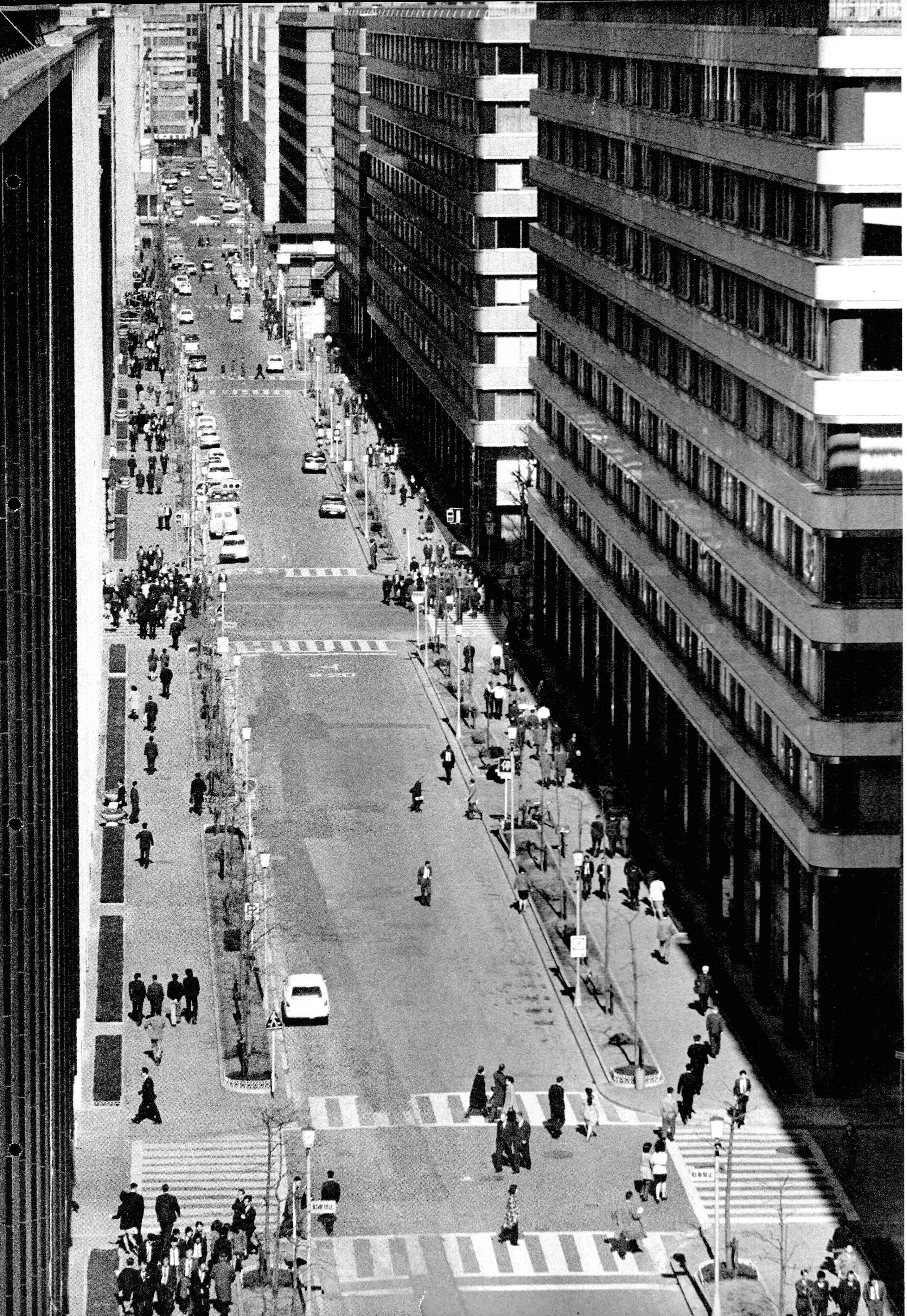
A total of 45 foreign banks have offices in Marunouchi. Not only the Japanese but also a great number of foreigners work in this area.



The reception room is located on the highest floor of the Mitsubishi Shoji Bldg. and overlooks the Imperial Palace. Receptions and parties are held here for foreign guests.



Above: The tall building in the background is the Tokai Asahi Building which was completed in 1971. In the foreground is the Tokyo Station Bldg. constructed in 1914. Right: Under the old Japanese Construction Law, the height of buildings was limited to 31 meters. Therefore, practically all buildings in Marunouchi are of the same height. The Naka-dori street and the buildings standing alongside it provide a beautiful rectilineal sight.

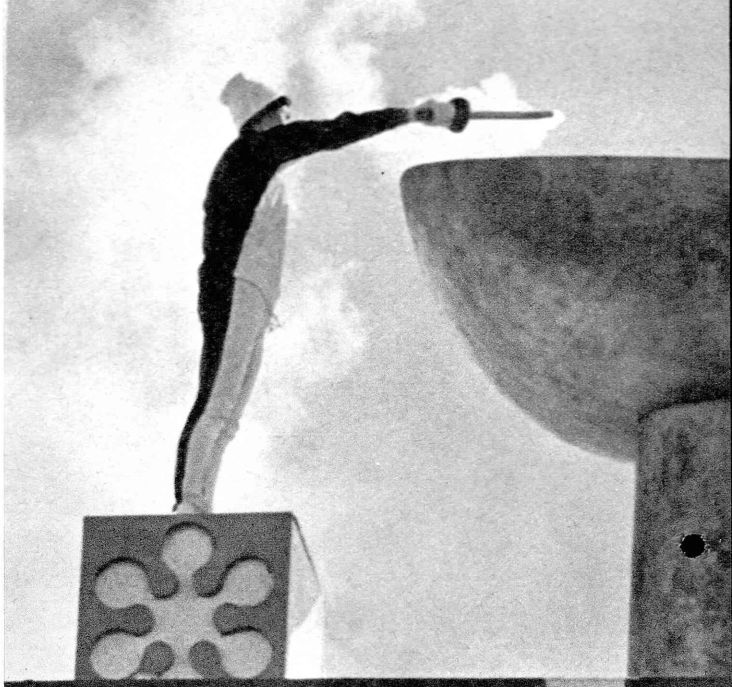




HIGHLIGHTS OF THE SAPPORO

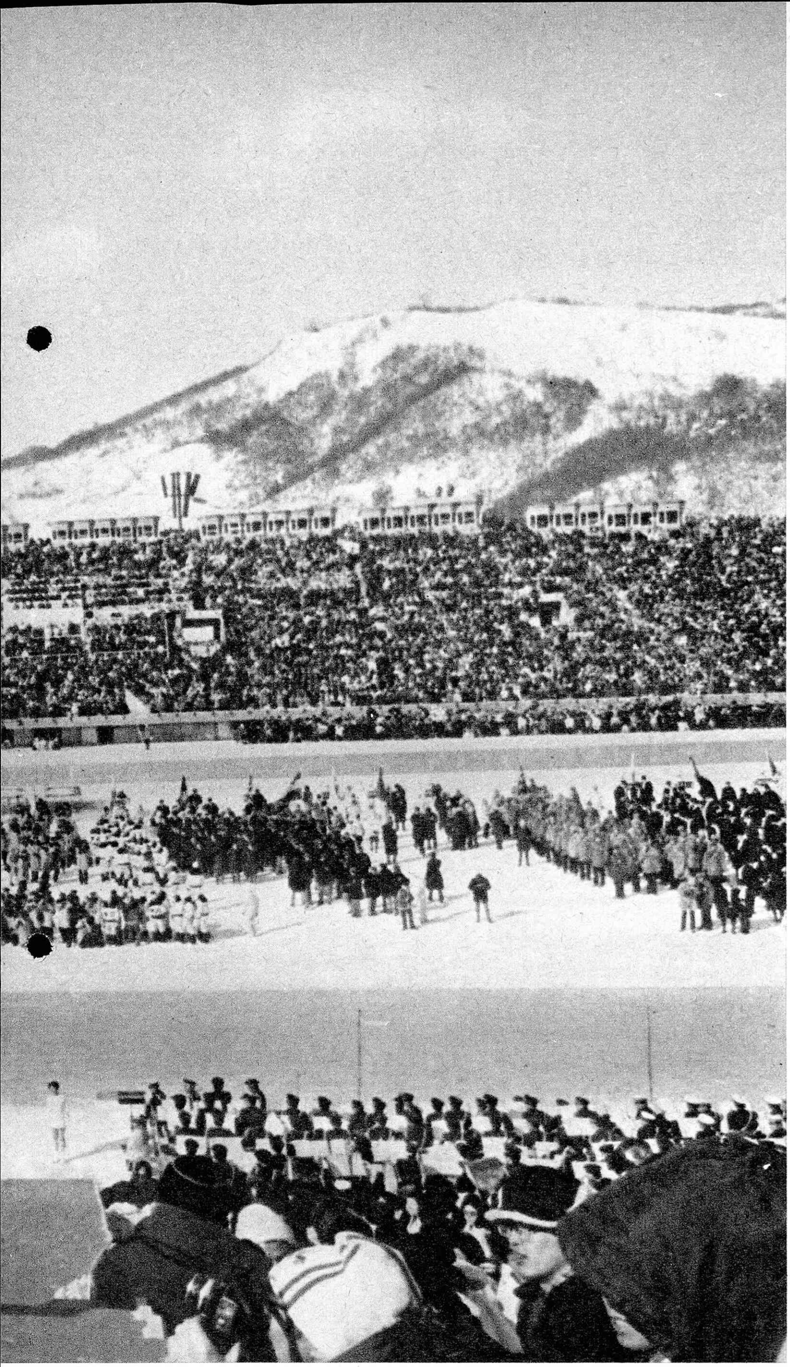
The 11th Winter Olympic Games held in Sapporo, Hokkaido, ended on February 13 after 11 days of intensive competition among the world's best skiers and skaters. It was the first time that a winter Olympics was held in an Asian country. A total of 1,654 men, women and officials from 35 countries in the world participated in the grand ice and snow festival. Favored by clement weather throughout the 11 days, a total of 35 events in six categories of competition were held on the skiing slopes and skating rinks of Sapporo. Numerous new Olympic and world records were established by the participants who transcended racial and national barriers and struck up friendship with each other that will probably last as long as they live.

Photographed by SADAO ICHIYANAGI
and Kyodo Photo Service



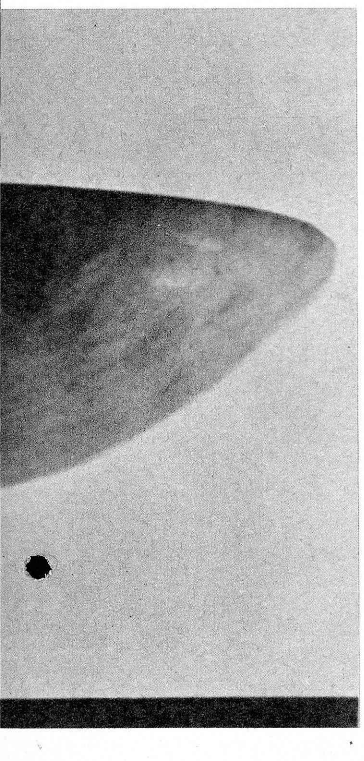
Above: Hideki Takada ignites the cauldron (WWP).
Right: The Japanese delegation enters the Makomanai Speed Skating Rink during the opening ceremony.

Left: Hideki Takada, 16-year-old Sapporo highschool boy, runs up the 103 steps carrying the "Flame of Peace" toward the cauldron during the opening ceremony held at the Makomanai Speed Skating Rink. Below: A scene of closing ceremony held at the Makomanai Indoor Skating Rink.

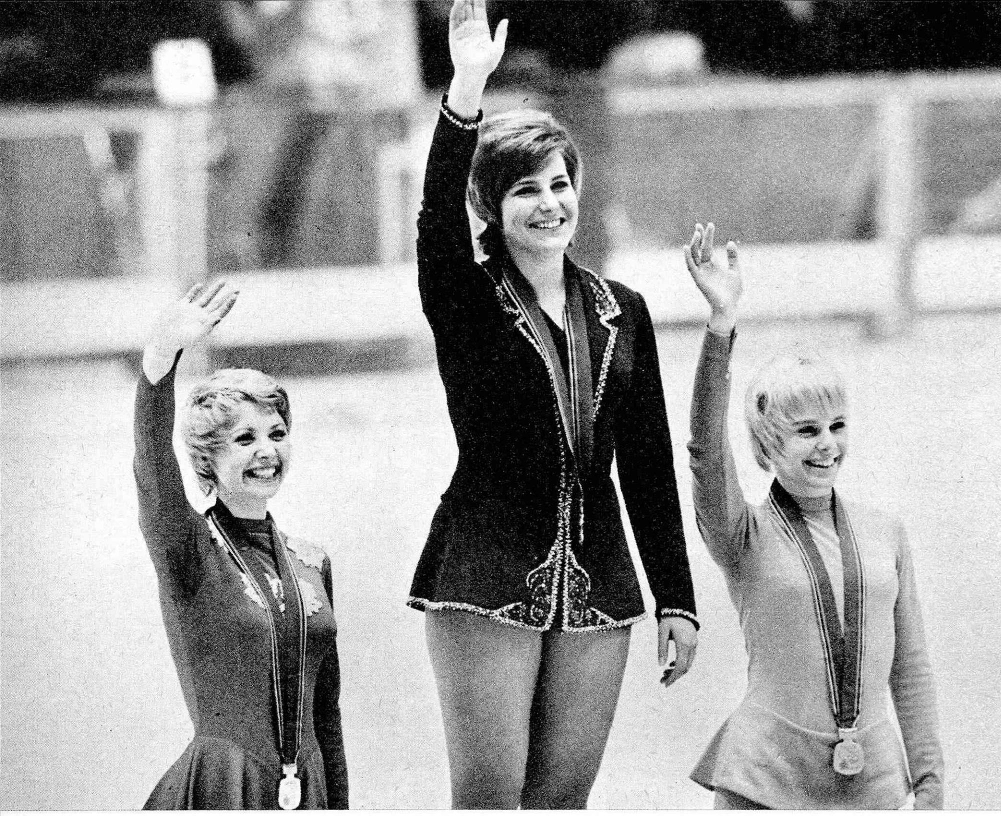




WINTER OLYMPIC GAMES

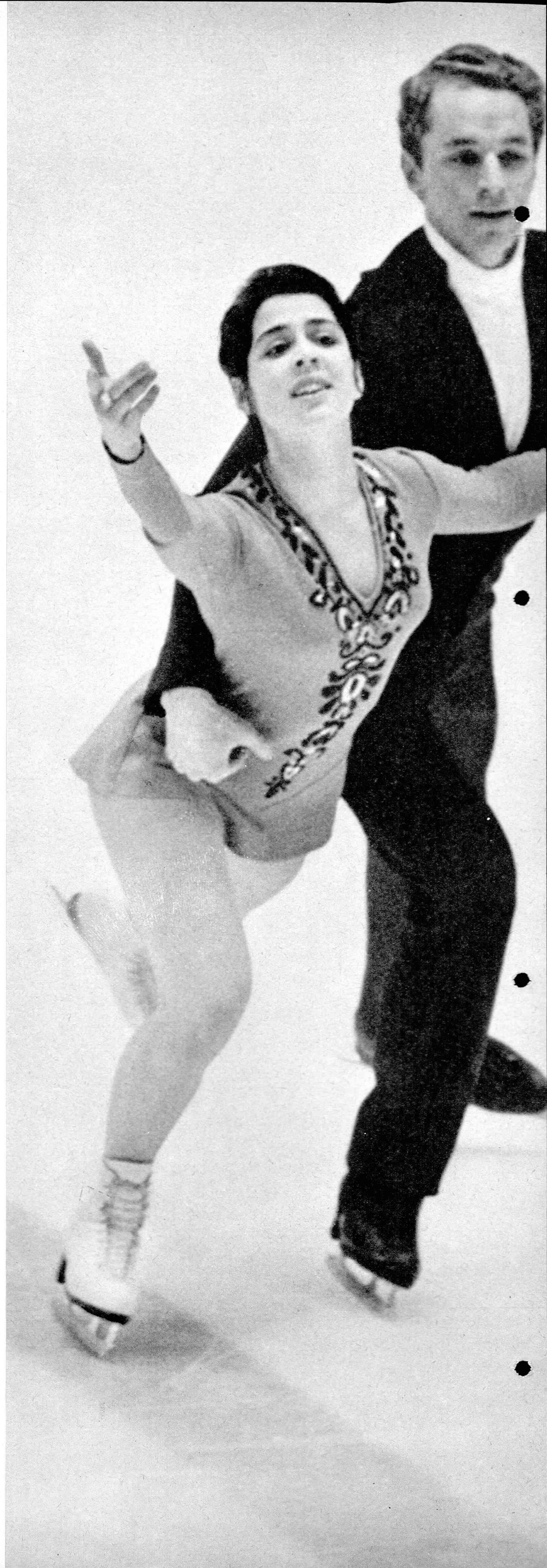


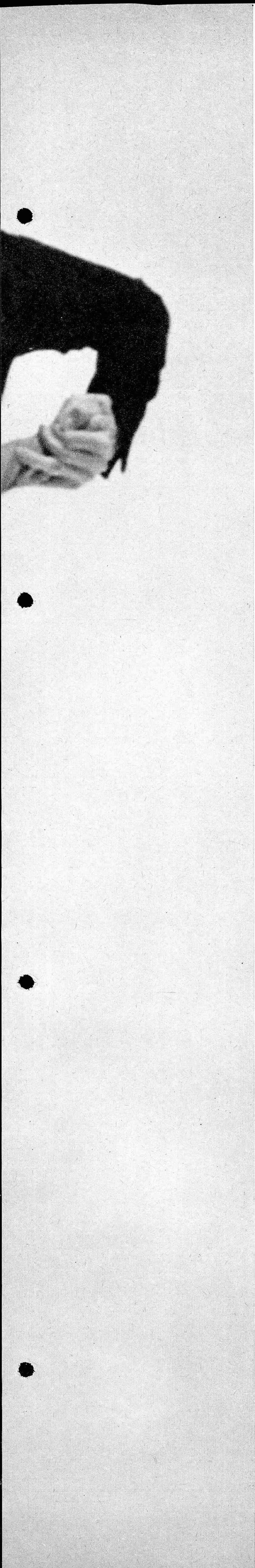






Top: *Austria's gold medalist Beatrix Schuba towers over Canada's silver medalist Karen Magnussen (left) and bronze winner Janet Lynn, U.S.A. They were top winners in the women's figure skating event. Bottom: Members of the Soviet ice hockey team captured the Olympic ice hockey gold medal by defeating the Czech team.*

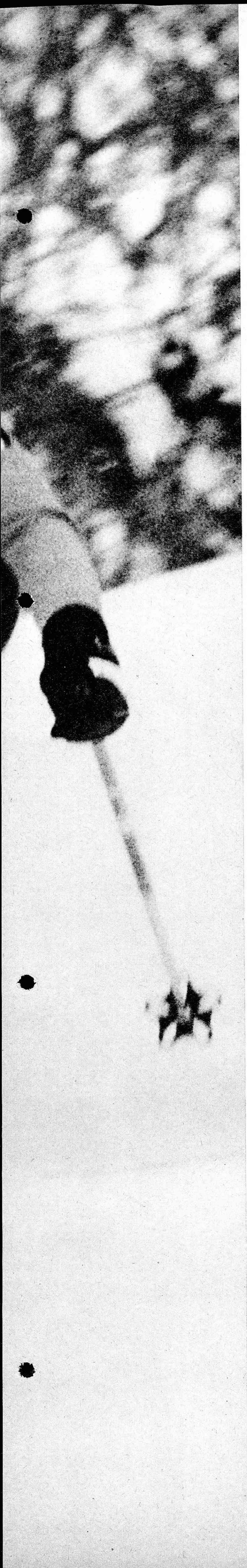






Left: Irina Rodnina and Alexei Oulanov of the Soviet Union won the gold medal in the pairs figure skating competition. Above: Ard Schenk of the Netherlands established himself as undisputed king of the ice, winning three gold medals in men's 1,500-meter, 5,000-meter and 10,000-meter speed skating events.





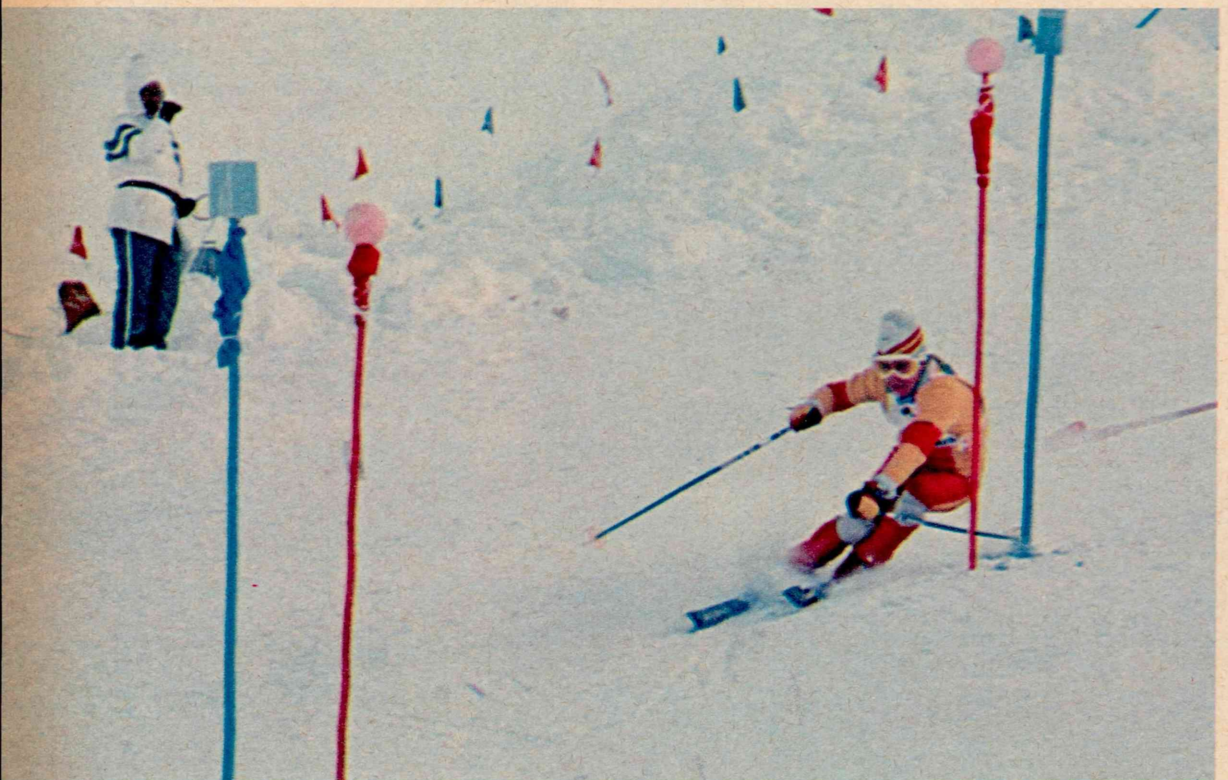


Left: America's Barbara Cochran (center) is congratulated after her gold medal win in the ladies slalom ski event. Left is Florence Steurer of France, who won a bronze medal and right is France's Daniele Debernard, who won the silver in the same event. This is the USA's first gold medal in alpine skiing in twenty years. (Photo by UPI-Sun). Below: Paal Tyldum of Norway streaks toward the finish line en route to victory in the men's 50-kilometer cross-country race at the Makomanai cross-country course.



Left: Miss Marie Therese Nadig, 17, of Switzerland sweeps past the third gate on her way to a gold medal at the Mt. Eniwa downhill course. Although friendship is the aim of the Olympic Games, there is no compromise among the participants in the various events. The contestants have to vie fiercely with each other for victory. Failure to cut even 1/100th of a second may mean defeat. Therefore, the participants have to give their all in the events they are entered.







Top: Perfect form of Japan's Yukio Kasaya. He won the 70-meter jump. His gold medal is the first for Japan in the history of Winter Olympics. Bottom: Spain's Francisco Fernandez Ochoa streaks down the men's slalom course for a gold medal.



Japanese girl students form the five Olympic rings while dancing at the Makomanai indoor skating rink in a ceremony ending the Sapporo Winter Olympics.

TOSHICHI IWATA
Japan's Foremost Glass Artist

Photographed by MICHIO NOGUCHI



In the small hours of the morning, from around one to two o'clock, Toshichi Iwata, a 79-year-old graduate of Tokyo School of Fine Arts can be seen sitting alone in front of a table in his atelier gazing at several glass objects. He rises up and opening the door a little lets in the light of the mercury lamp in the next room. Sometimes he changes the source of light from slim to circling light which is reflected on the glass objects before his eyes. He closely scrutinizes the reflections of the various types of light on the objects and the changes that have taken place. This is Iwata's secret pleasure every night which not only soothes his heart but also liberates his mind from the vulgarities and humdrum of daily life. In other words, this nocturnal pastime of gazing at the different reflections of light on the glass objects is a balm to Iwata's tortured nerves.

The glass objects are like living things, reflecting the light in various shades of color—blue, yellow, green, red. They also seem to be talking to Iwata and disclosing something secret in the middle of the night to the aged glass craftman. Sometimes they even take on the characteristics of a beautiful sorceress enchanting their victim in a colorful display of brilliant hues.

Toshichi Iwata is Japan's foremost authority on modern glasscraft. Born in 1893 in Nihonbashi, Tokyo, Iwata studied for 12 years at the Tokyo School of Fine Arts, majoring in metal work and western oil painting. It was during this period of study that he became intrigued with the art of making glass wares and decided to make glasscraft his lifetime work and pursuit.

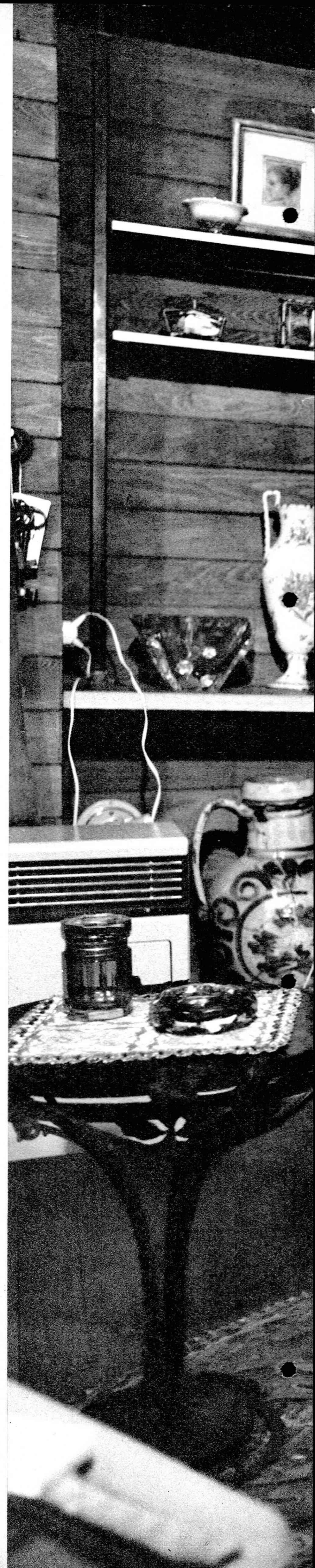
Ever since an artcraft department was established within the Teiten Exhibition in 1927, Iwata has diligently created and displayed a large number of glass works at the exhibition. His great glass wall piece titled "Oyashima" in the newly constructed Imperial Palace is an impressive work which made people realize and recognize the multiple purposes to which glass can be used.

Glass was already known in Japan about 2,000 years ago during the so-called "Yayoi" period. Pieces of glass have been discovered among ancient relics excavated together with bronze mirrors and swords. The first glass is said to have been produced either in Egypt or Syria. Glass making techniques were introduced from these countries to China through the Silk Road and relayed to Japan. But it was only during the 16th century, when glass-making techniques from Europe were introduced to Japan that glass and glass wares became widely known among the Japanese people. It must be pointed out, however, that because Japan has four seasons of the year which are sharply delineated, earthenware and porcelain goods are adaptable to the country's climate but not glass ware. Glass, born in Egypt found it difficult to exist in Japan. There are many Japanese even today who think that glass wares are to be used only during the summer season. It was under these circumstances that the glass master, Iwata, concentrated his efforts to making glass products in Japan as universally popular as ceramic wares, and install them as daily necessities. Iwata's stained glass was the result of such efforts. His stained glass wares have a subtle color and warmth peculiar to Japan and he has succeeded, through his creations, to counteract the weak points inherent in glass wares.

The glass works of Iwata are simple in shape but their lines and roundness are intricate and delicate, indicating that he is faithful to the basic principles of creating shapes and forms. A superabundance of garish decorations and embellishments are sometimes ugly to look at with the exception of cases in which the power of primitive life is depicted. When the beauty of glass alone is expressed, this can compete on even terms with even that of porcelain wares.

Iwata's flexible susceptibility and strong spirit of inquiry have succeeded in elevating Japan's glasscraft to an art. And Iwata, no doubt will continue to produce works which will appeal strongly as ever to the hearts of the people.

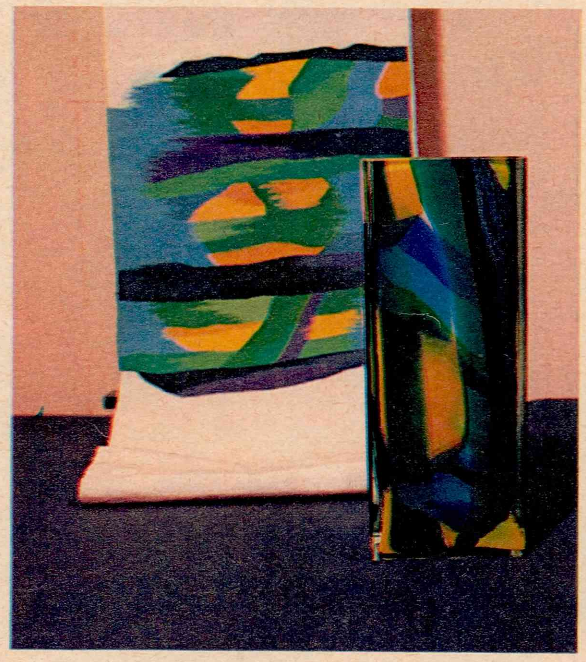
Right: Notebooks are placed at various places so that he can make sketches anytime. His sensitivity always searches for the new and novel.




PICASSO

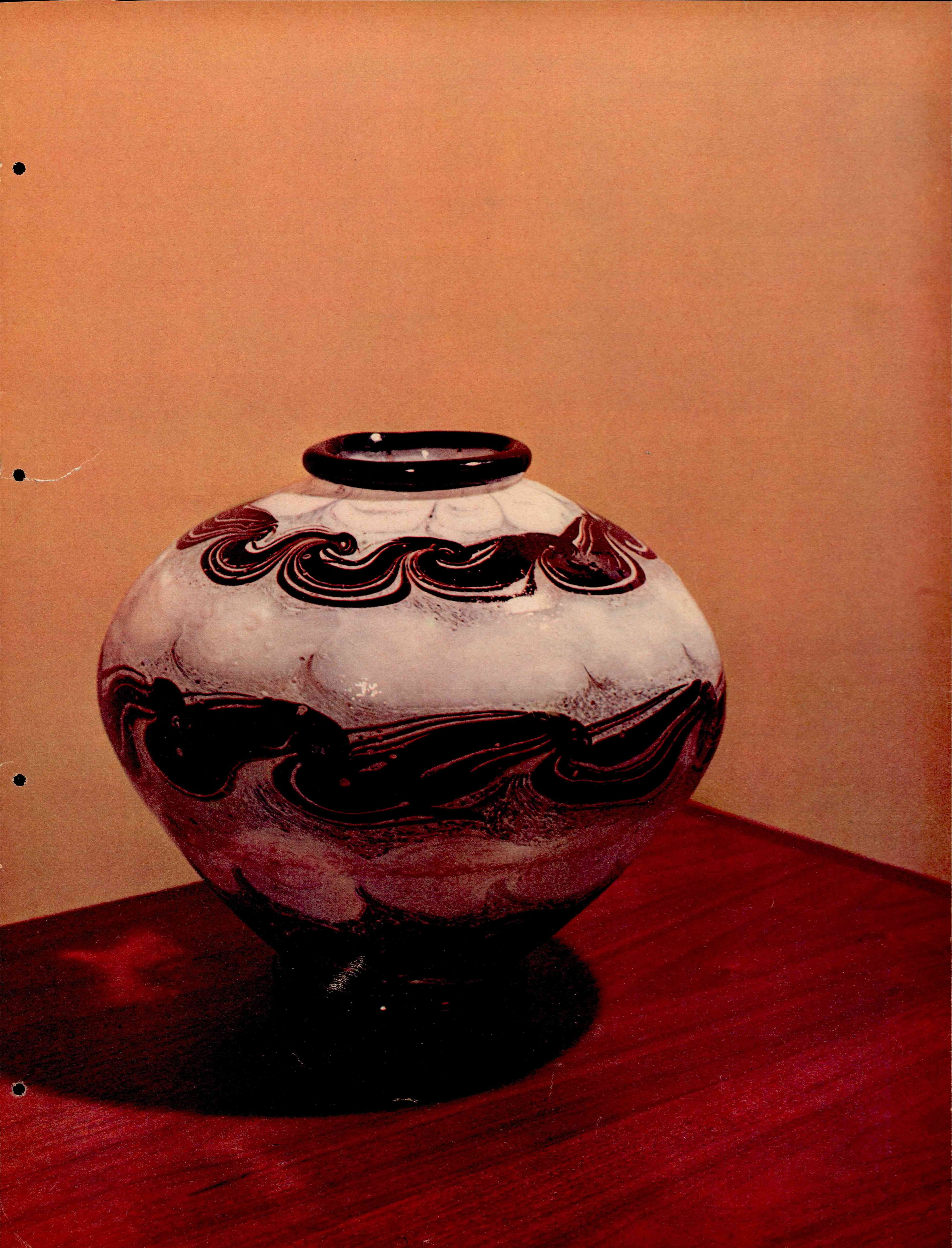


Above: The 79-year-old glass artist has not lost any of his enthusiasm for the creations of his superb works. Here we see him among his employes working as if he was still a young man.





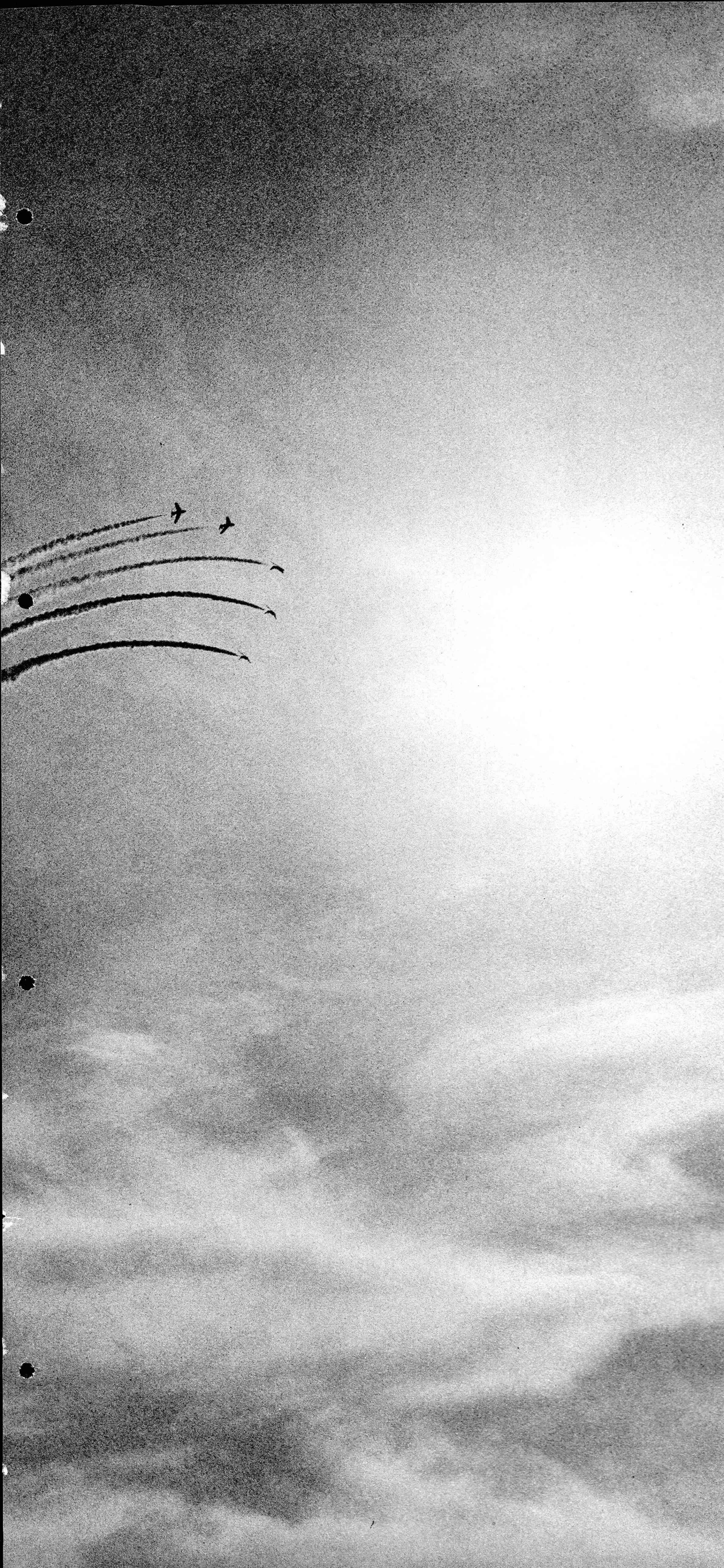
Above left: An "obi" sash and a flower vase (50 centimeters high) entitled "Bamboo." Above: Vase entitled "Burning." 40 centimeters in diameter. Right: Toshichi Iwata's masterpiece "Vase of Tomb." Created in 1935. 40 centimeters in diameter.





"BLUE IMPULSE" BLOSSOM OF THE SKY

Photos and text by KIYOO TAKAKURA



"Blue Impulse" — this name is really appropriate for the aerobatic team of the Japanese Air Self-Defense Force, which, with its breath-taking stunt flying, depicts multicolored flowers of smoke, beautiful, gorgeous and powerful, in the dark blue sky to enchant spectators on the ground.

It was in April 1960 that this acrobatic team was formally organized in the First Air Wing with the name of the Air Mobility Study Group. (It was later renamed the Fighting Art Study Group.) The team suddenly came into the limelight in 1964 when it vividly described the five rings of the Olympic emblem in the blue sky on the occasion of the Tokyo Olympics. Its superb aerobatics at the time has left an indelible impression in the minds of both Japanese and foreign spectators.

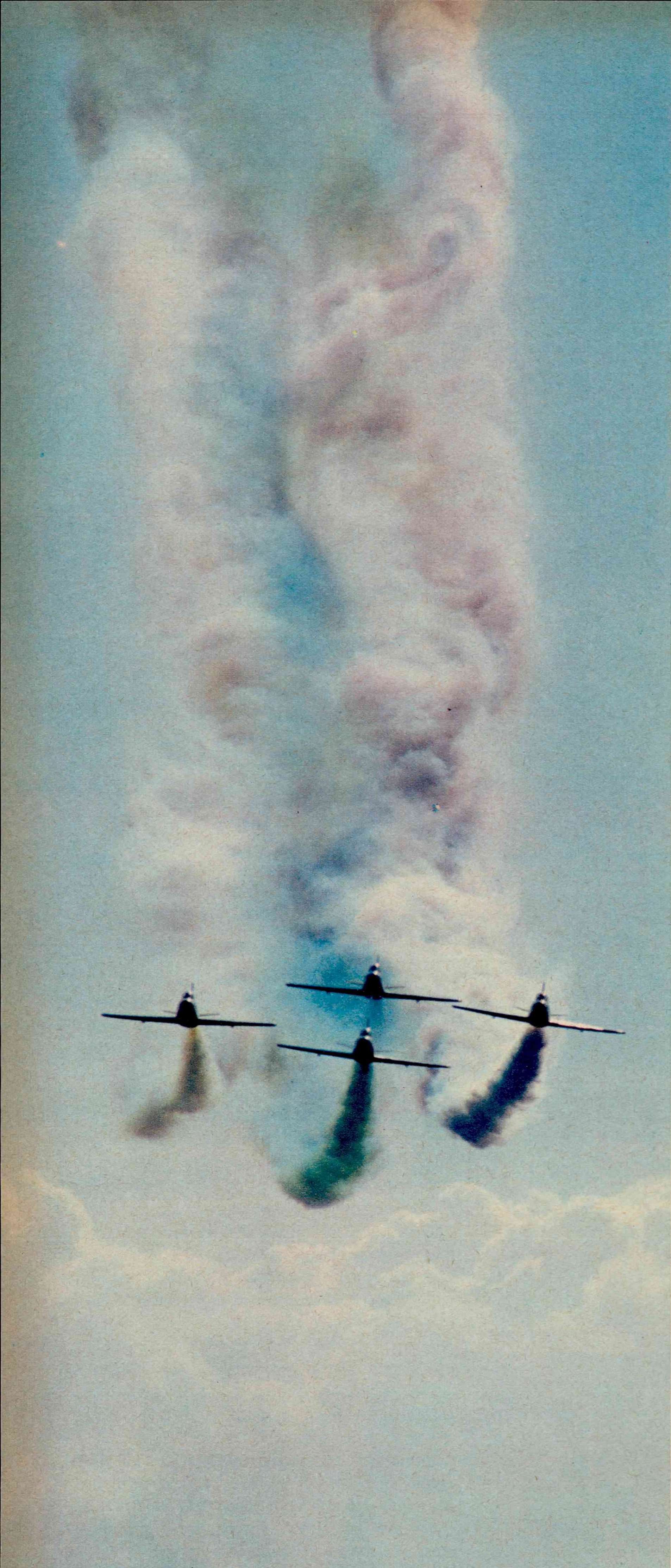


Blue Impulse pilots

It was around that time that the design of the team's jet fighters, F86-F, was changed completely to accentuate the feeling of smartness and freshness. The team, dubbed "Blue Impulse," usually presents its stunt performance with five planes mounting devices to emit smoke of various colors — red, blue, yellow, etc. Stunt flying is performed by the combination of a formation, led by the team leader's plane, and an individual one. The basic formation is diamond-shaped with four jet fighters flying so close to each other that there seems to be no space between. The team is capable of pulling off as many as 18 stunts, such as "Diamond Roll," "5 Ship Loop" and "Bomb Burst."

When the plane makes a steep turn or ascent during stunt flying, the pilot is subjected to a tremendous centrifugal pull. In the case of Blue Impulse pilots, this force constantly reaches 4 to 6 G. When the force reaches 6 G, the body of the pilot has to resist heavy pressure six times his own weight, and this leads to a great dissipation of his energy. Accordingly, the pilot must be careful to be in tiptop shape at all times. All of the Blue Impulse members are veteran pilots with more than 2,500 hours of flying time to their credit. In order to maintain a close formation with split-second accuracy, not only sophisticated flying skill but also teamwork, based on mutual trust and a strong sense of responsibility, is an absolute necessity. It is such teamwork that enables the Blue Impulse to pull off almost unbelievable aerobatics.

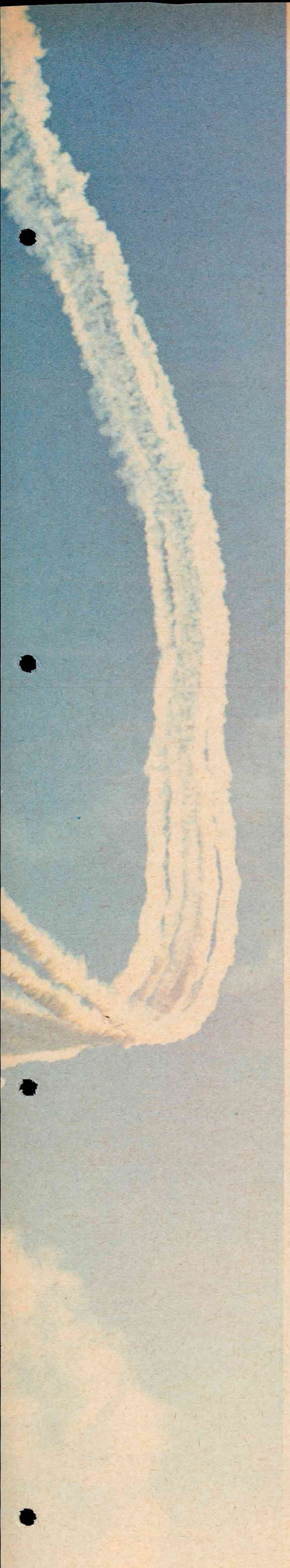
Combat Rolling Pitch



Double Maneuver



Loop

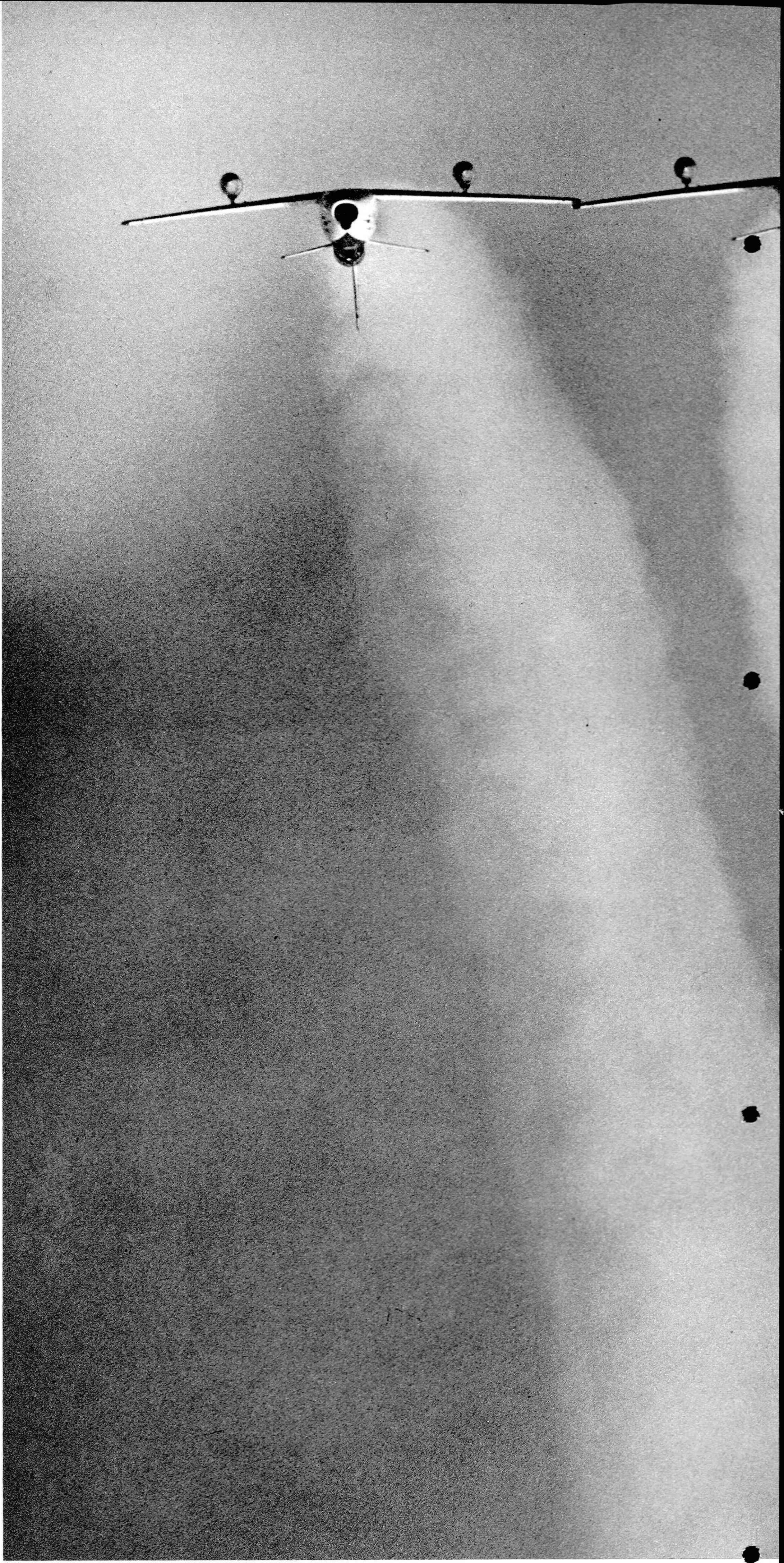




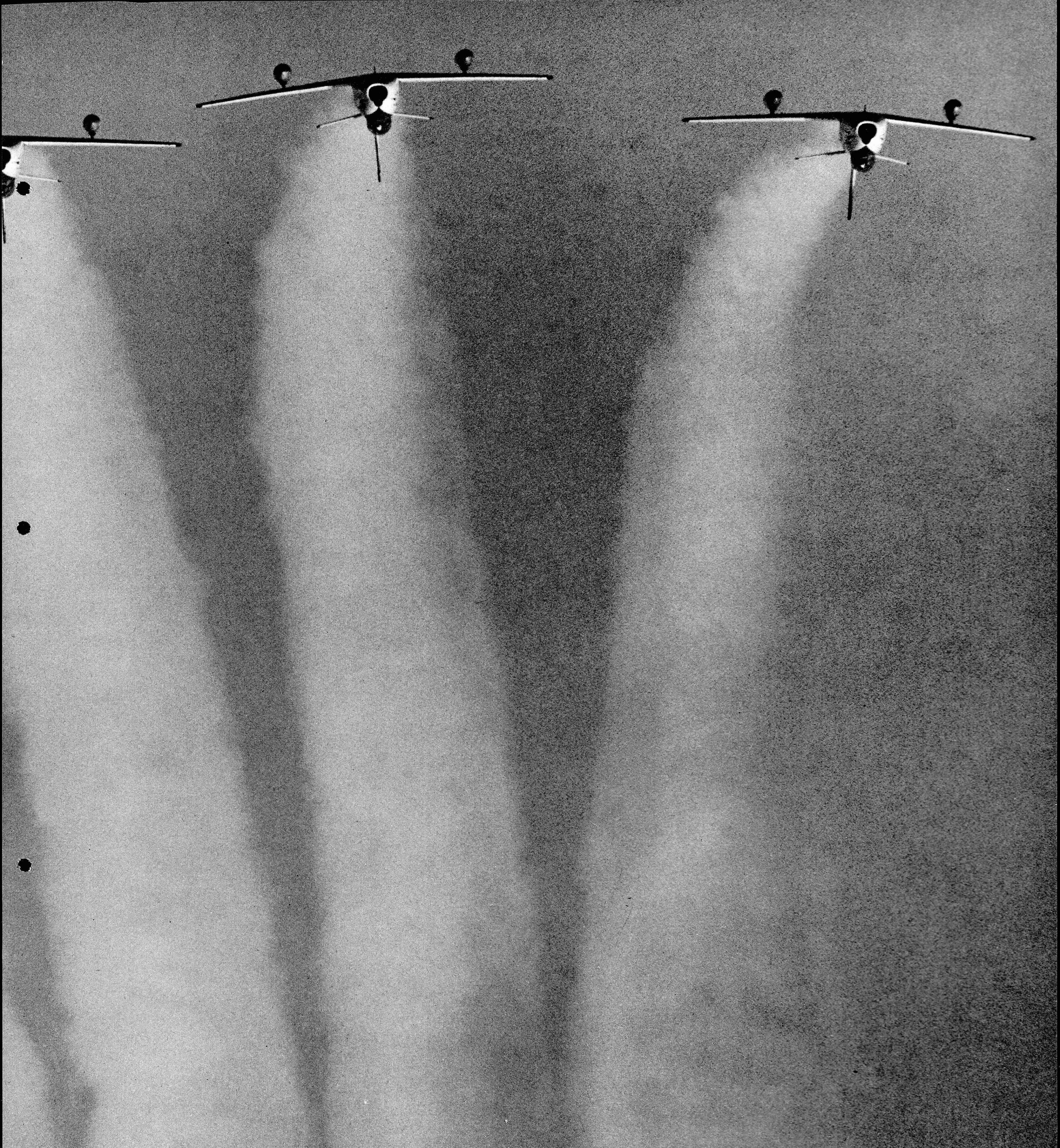
Trail to Diamond Roll

Bomb Burst





Double Maneuver



The smoke-emitting system works this way: Pressurized spindle oil is sprayed into jet exhaust fumes (temperature: 400 to 600 degrees Centigrade) at the tail of the plane. The oil instantly evaporates and becomes white smoke upon contact with the air. With color smoke, oil-soluble special dyestuff, developed by the Air Self-Defense Force after years of research, is used instead of spindle oil.

IZUMO TAISHA SHRINE

Text by TAKATOSHI SENGE
Chief Priest of the Izumo Taisha

Photographed by RYOZO UMEDA

THE people of ancient Japan were polytheistic—they believed in a great number of gods. These numerous gods may be divided roughly into two categories—those centering around the goddess Amaterasu-Omikami, enshrined in the Grand Shrines of Ise who is said to be the ancestress of the present Japanese Imperial Family, and gods centered around Okuninushi-no-Kami, the guardian deity of the Izumo Grand Shrine.

The gods centering around Amaterasu-Omikami are said to have played prominent roles in the founding of Japan, and with the prosperity of the Imperial Family, whose members are said to be their descendants, they have come to be highly revered among a large stratum of the Japanese people.

According to mythology, the god Okuninushi-no-Kami, who is worshipped at Izumo Shrine, was also closely related with the founding of Japan, but today, he is rather known more as the "god of love," the "god of happiness" and the "god of peace." He was revered by the masses as a god who provided them happiness which is the eternal pursuit and ultimate object of all people.

Originally, Okuninushi-no-Kami was a god who provided bumper crops for the farmers. Because of this basic function, he was considered also as a god who not only protected the livelihood of the people but also guaranteed them health and longevity, as well as happiness in all aspects of their lives.

Continued on Page 40



All of the shrine buildings are bereft of garish decorations and are in perfect harmony with their natural surroundings. The simple structural style of the buildings impresses with their magnificence and grandeur in keeping with the superb aethetic sense of the Japanese in ancient days.



The grand shrine whose history dates back to the remote past

Continued from Page 38

Since ancient times, large numbers of Japanese have revered this god who is called "Daikoku-sama" — the god of wealth. Even children became familiar with him from an early age through numerous songs which praise him.

Japanese mythology says of Okuninushi-no-Kami:

"Japan was created by the god and goddess Izanagi and Izanami who are said to be the most remote ancestors of the Imperial Family. Okuninushi-no-Kami, who was ruling the region of Izumo, gave up his sovereignty to the god-ancestors of the Imperial Family and retired to a district which is now known as Taisha-machi, in the prefecture of Shimane. He prayed for the successful administration of the country by the god-ancestors of the Imperial Family and also gave his protection to the gods from his retreat. Also, as the result of a promise made between the gods and Okuninushi-no-Kami, the latter was authorized to administer the invisible world of human souls as well as the other world in which a human being is said to go after his death."

As this ancient legend indicates, because Okuninushi-no-Kami had a close and deep affiliation with the souls of the people, he came to be known as the father of all other gods revered in the numerous shrines throughout Japan. The legend also tells that Okuninushi-no-Kami gathered all the gods in the land once a year at the Izumo Grand Shrine and held a great conference to discuss the problem of how to ensure happiness for the people.

According to the ancient Japanese calendar (lunar), the month of October is called "Kannazuki" (a month when the gods are not present). This was also the month when all the gods in the land gathered at the Izumo Taisha. However, in the Izumo district, the month of October is known as "Kamiarizuki" or the month when the gods are present. This legend has found wide acceptance throughout the country.

Life can be defined as a meeting of people and the relationships between people such as that between father and children, brothers and sisters, men and women and the human relationship existing among workers at their job sites. Human relationship is a great factor in life which sways the happiness of an individual. It is believed that Okuninushi-no-Kami's function as a god who administers the invisible world of human souls greatly influences human relationship and sways the happiness of the individual.

One of the greatest conditions of human happiness is for a man to marry a good woman and a woman to find a good husband. It is also the function of Okuninushi-no-Kami to provide a man with a good wife and a woman with a good husband. In other words, Okuninushi-no-Kami is also the "god of marriage."

More than a million people pay homage at the Izumo Grand Shrine every year. They believe that through an invisible contact of their souls with that of Okuninushi-no-Kami, who reigns over the world of human souls, their souls will be cleansed and at the same time they will be provided not only with the strength to live but also attain happiness in their lives.

THE Izumo Grand Shrine, where Okuninushi-no-Kami is revered, is located in Taisha-machi, Shimane Prefecture, facing the Sea of Japan in the western part of the island of Honshu. Before the Meiji Restoration of 1868, this region was known as the province of Izumo and is noted for the beautiful formations of clouds over its skies.

When the Izumo Grand Shrine was built is not certain except that legend says it was built during the mythological age. However, the Kojiki — Record of Ancient Matters, and Japan's oldest book which was published in A.D. 712, contains the following passage concerning the construction of the shrine:

"Like the palace in which Amaterasu Omikami, the ancestor of the Emperor, lived, the shrine was constructed with its pillars embedded deep down in the earth and on its roof were cross-beams soaring up into the great open sky."

The architecture of the main building of the Izumo Grand Shrine is in the so-called "Gongen-zukuri" style which is also known as "Taisha-zukuri." Together with the "Shinmei-zukuri" style of the Grand Shrines at Ise, that of the Izumo Grand Shrine is one of the most representative types of shrine architecture in Japan. What can be said, however, is that the "Gongen-zukuri" is older than the "Shinmei-zukuri" style. The main building of the Izumo Shrine had been reconstructed in the year 1744 but because the building had been faithfully reproduced in its original form, it still retains all of its ancient and majestic beauty. This building is the finest of shrine architecture in Japan and has been designated as a National Treasure.

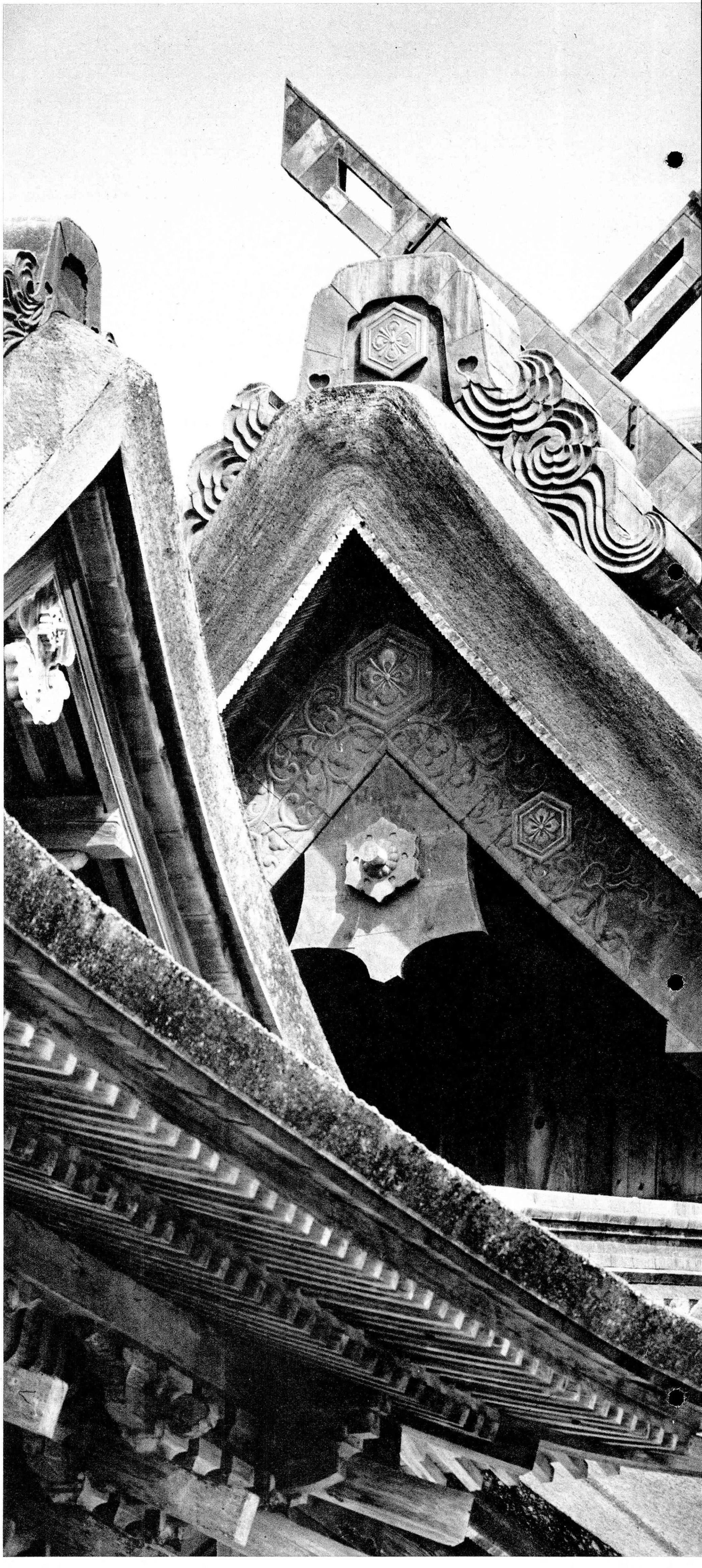
The main building is approximately 24 meters high and 10 meters square. Ancient documents reveal that during the end of the Heian Period (around A.D. 1200), the building had soared up to a height of about 48 meters.

Right: The Main Shrine is of "taisha-zukuri" style, Japan's most ancient architectural style. It was constructed in 1744 and is 24 meters high.

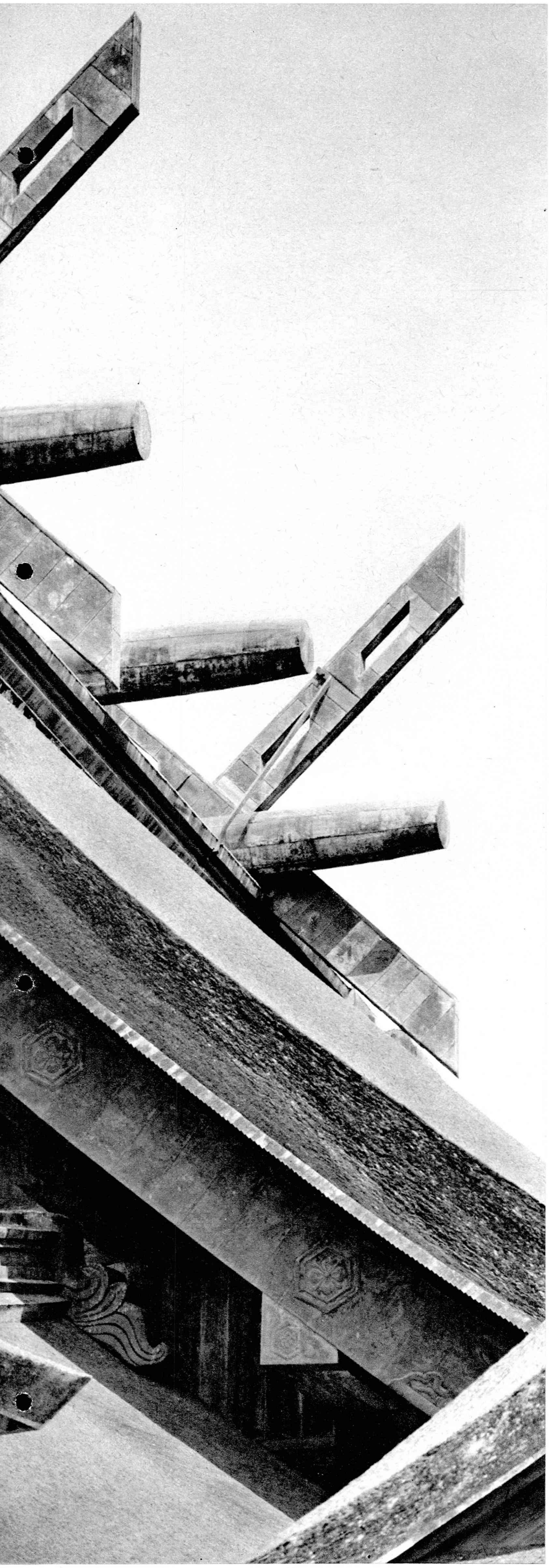








Above: Within the compounds of the Izumo Grand Shrine, noted for its nuptial-tying power are trees on whose branches are tied numerous strips of paper on which worshippers from throughout the country have written words praying for a good husband or wife. Right: This Main Shrine was constructed with the cream of wooden architectural art, and has been the center of the worshippers.







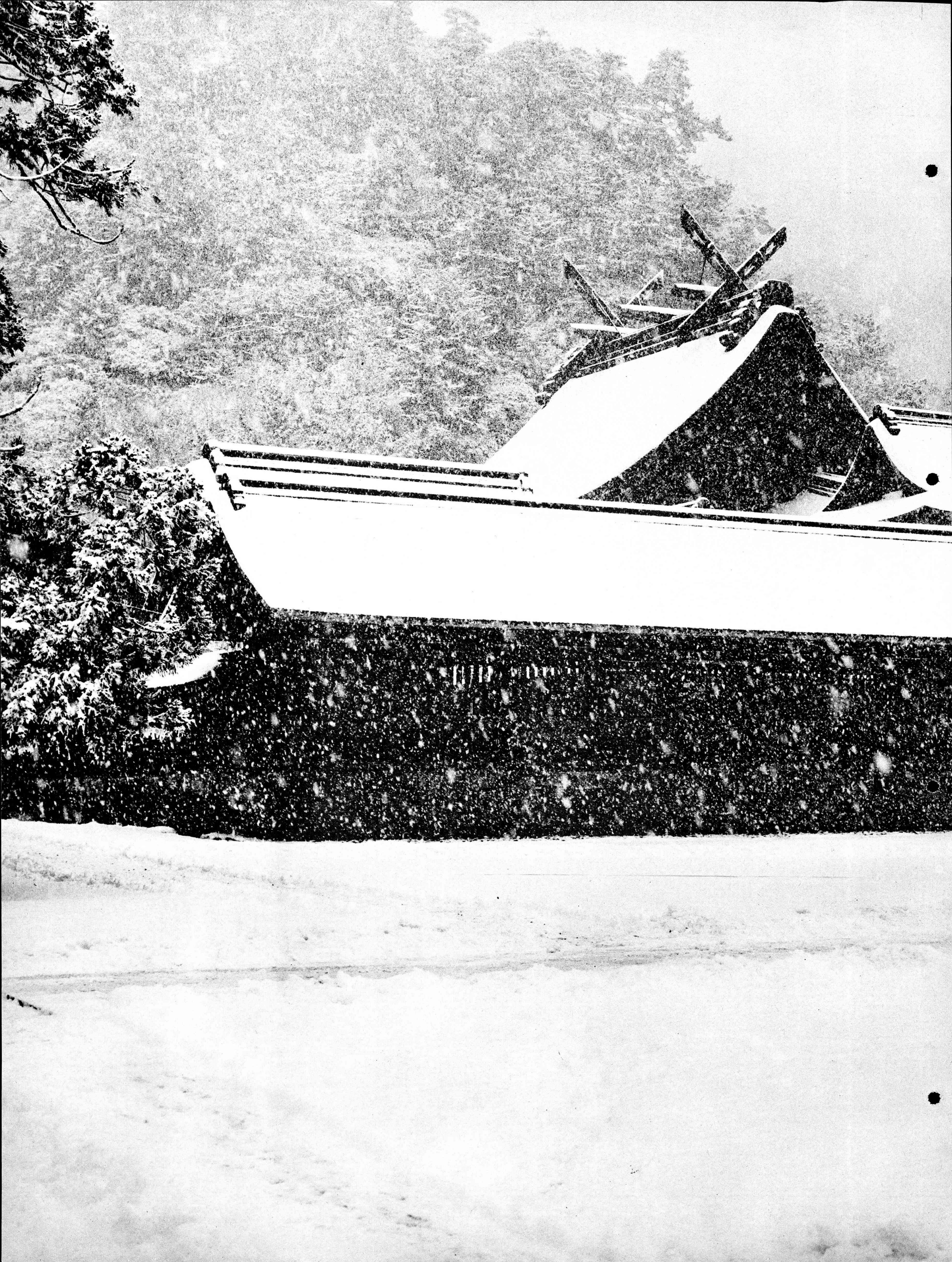
Above: The great sacred festoon (o-shimenawa) hung across the entrance to the front shrine (haiden) weighs approximately a ton. Left: The fifteen steps of the Main Shrine.



The simple but powerful beauty of the wood used in the construction of the Main Shrine can be seen everywhere. The grains of the wood have battled the elements and preserved for hundreds of years.



The steps of the Main Shrine are made of the center piece of the hinoki (Japanese cypress) wood while the pillars are massive and the boards wide and thick. The age rings present a solemn dignity.





The Izumo Grand Shrine under a blanket of thick snow in February. A large number of Japanese worship Okuni-nushi-no-Kami as the god of industry, marriage and good fortune.

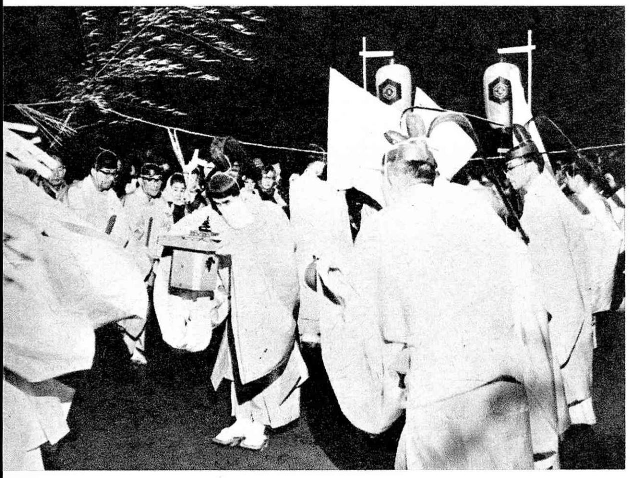
Festivals of the Grand Shrine of Izumo

There are thousands of shrines scattered throughout Japan, all having their own festivals which are also rich in variety. Some festivals held in the month of January are aimed at driving out evil spirits and welcoming in a happy and prosperous New Year.

In spring, festivals are held to pray for a bumper harvest while in autumn to give thanks for the bounties of nature. These festivals are held according to the customs peculiar to each district. But all have one thing in common — every shrine has its guardian god to whom offerings are made and the people pray for their happiness and prosperity. To please the gods, people take great pains to clean the shrines thoroughly and offer the season's crops to the deities.

The Grand Shrine of Izumo, the largest shrine in Japan, holds 73 festivals annually, the largest of which is the Grand Festival held in May. The Emperor makes his personal offerings to the shrine at this festival which usually draws more than 200,000 worshippers.

During the Shinzai Festival in November, gods throughout Japan are said to gather at Izumo and engage in divine service to bring young couples together. "Shinzai" means "gods are present." In ancient days, people living in districts other than Izumo called the month of October "kanna-zuki" (month when the gods are absent) because all the gods were in Izumo that month. On the other hand, people in the Izumo district call this month "kamiari-zuki" (month when the gods are present) as all the gods in the country were congregated there in October.



Above: "Shinzai" or "Gods are Present" Festival.





Below: Procession of priests on the festival of the Izumo Shrine.





Left: The Kagura is Japan's most representative religious dance and musical art. The "miko" or virgins in service of the shrine dance to please the gods to the accompaniment of bell and flute. Above: A scene from Izumo Kagura's "Slaying of the Dragon."

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FOREIGN

Photos and text by BARRY J. SHLACHTER

THERE is a growing number of people coming to Japan for study. They come from many lands and with different reasons. Some are fascinated with the cultural Japan. Others come to see it as a developed industrial nation and to learn about modern technology.

There is no easy generalization for these foreign students. Many are from the large cities of North America and Europe, who may feel at home in the large metropolitan areas of Tokyo and Osaka. Or they may be looking for something quite different. Say, on the order of a small village which specializes in a particular craft, like the pottery town Mashiko.



Rudeera Sangkasaba from Bangkok.

Increasingly, students from less developed countries in Africa and Asia are enrolling in Japanese universities. Many are busying themselves in scientific and technological curriculum, hoping to bring a better life to their homelands with the training they secure in Japan.

Japan appears a worthy model to these third world students, being the most advanced non-Western country. Some come with scholarships from their governments, others with Japanese Education Ministry grants or scholarships from Japan's foreign aid program.

Attractive mini-skirted Rudeerat Sangkasaba came from Bangkok to study engineering at Waseda University in Tokyo.

"People are surprised to hear that I'm studying engineering. But, I have never been interested in, say, history or the arts. Two of my elder sisters are teaching English, but this never appealed to me either.

Right: Rudeera Sangkasaba discusses her graduate thesis with her professor, Dr. Hiroshi Kasugai, at Waseda University, Tokyo.



STUDENTS IN JAPAN

"In Thailand, engineering isn't common for a girl either. My father wanted me to go into the commerce faculty, though the technical end of things always interested me more," Miss Sangkasaba said in her flawless English.

Sitting in a crowded student coffee house on the Waseda engineering campus, periodically interupted by the cacophonic stereo overhead, the 23-year-old Thai girl told of her experience in Japan. When she first arrived five years ago she attended language schools and then took the entrance examination for Waseda University's school of engineering.

At first she lived with a Japanese family as many foreign students do . . . "By living with them I was able to learn about Japanese life," Miss Sankasaba said, "and it certainly helped me to get used to the language. My own family in Bangkok, though, are not as restrictive and I was able to date more freely in Bangkok."

Where she found Japanese home life more restrictive than what she had known, Miss Sangkasaba found university in Tokyo more relaxed than the school atmosphere in Thailand.

"They are not so strict here, really," she said. "In Thailand you have to attend all the classes. If you don't, they want to know why you did not show up.

"The Japanese college students seem to be divided into two groups. There are those who attend all the lectures. While there are others who seldom come at all. Surprisingly, it's this group, the ones who hardly ever come to class, that gets the top marks."

"After I graduate this spring," Miss Sangkasaba said, "I shall be returning to Bangkok where I will work for my father." Both of her parents studied in Japan and now her father is doing business with several Japanese firms.

Looking back on her four years at Waseda University, Miss Sangkasaba said she is happy that she made the choice to study there. She found the professors congenial and the atmosphere productive. And of course the boy-girl ratio may have played no small part.

"In some of my classes," she said, "I am the only female among 175 males. And they treat me very nice."

"What will I miss most when I return to Thailand? . . . Oh, probably the air pollution," she deadpanned.



"I came to Japan to learn judo," Doron Navon, a huge bear of man, said. "You have the best teachers here. There is really no other place in the world to practice."

The husky Israeli sabra first came to Japan five years and, after a short visit home this spring, he intends to spend another five years in Japan perfecting his judo technique.

"I originally started judo in Tel Aviv during my high school days, but it interfered with my studies and my mother made me quit. While serving in the Israeli army I took it up again. I became a sergeant, had more free time and was able to really pursue it."

After finishing his military service Doron decided to go further with judo and made up his mind to do it in Japan.

"When I got to Japan I joined the Kodokan (the leading judo school in Tokyo). They make it easy for you. It doesn't cost much money and they don't make any problem in joining. The only problems I had were the living conditions.

"Five years ago I arrived in the middle of winter. I got myself a Japanese house and immediately I had a cold already. I was in bed. I was freezing to death. And after two months I already lost 10 or 12 kilos because of the practicing and I was not yet used to the food. But I continued and after a half year I got my black belt.

"I got use to things and improved my condition. I got to like the food. The weather is no problem now and I got to know the way of life. Everything is much more easier for me than before."

Doron, like Miss Sangkasaba, lived with a Japanese family for a while. "The family was very good," he said, "and they treated me well not because I am a foreigner. They were just wonderful people. The mother always took care of me, asking if everything was all right.

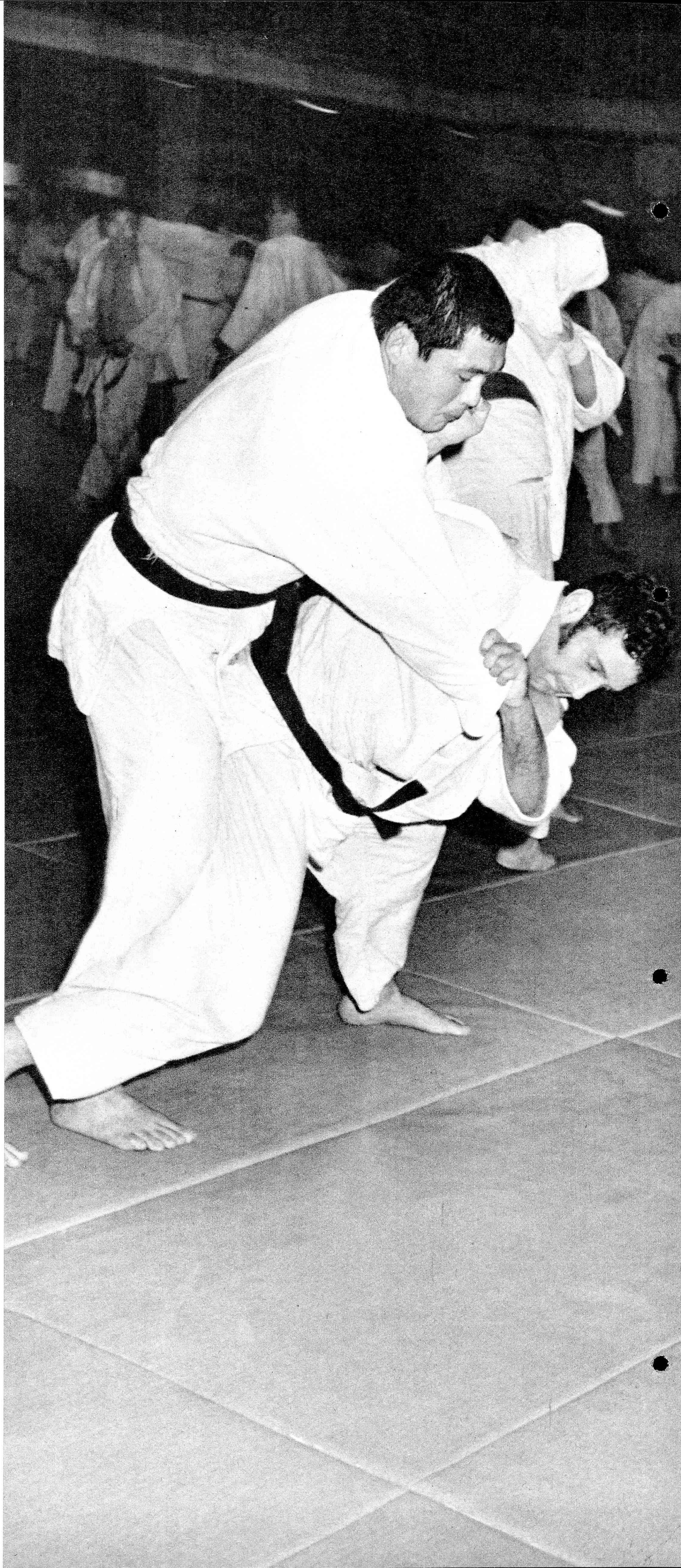
"The Japanese are patient people. They are very polite, sometimes too polite, of course. And when it comes to judo, they are very diligent people.

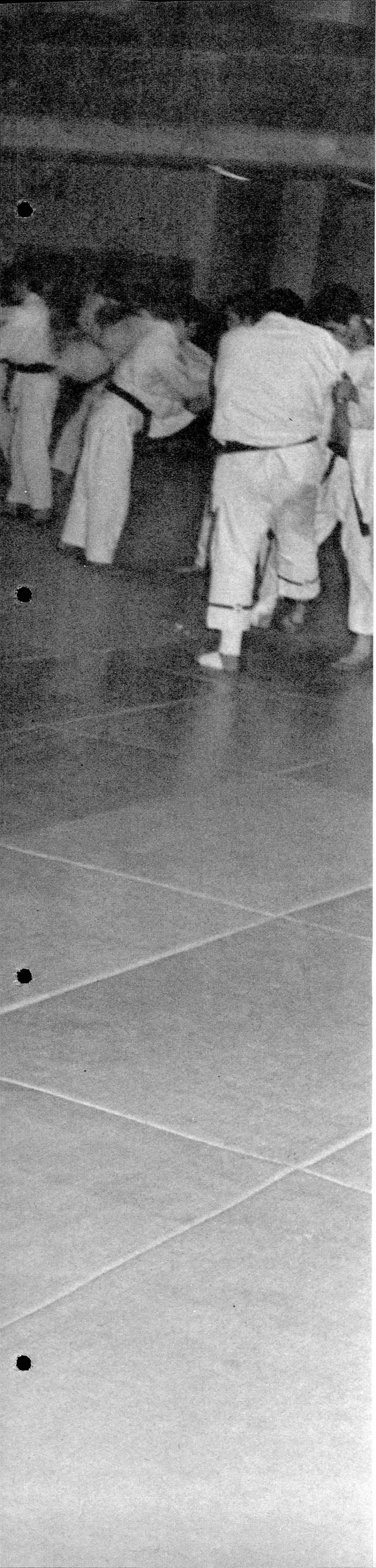
"You can see it during practice, for instance, at the university where I work out sometimes. The judo club members get up very early in the morning. They run for about half an hour barefoot and then they exercise for an hour or so. In the afternoon they have a scheduled three hours of straight practice, nonstop. Its very hard. They never complain."

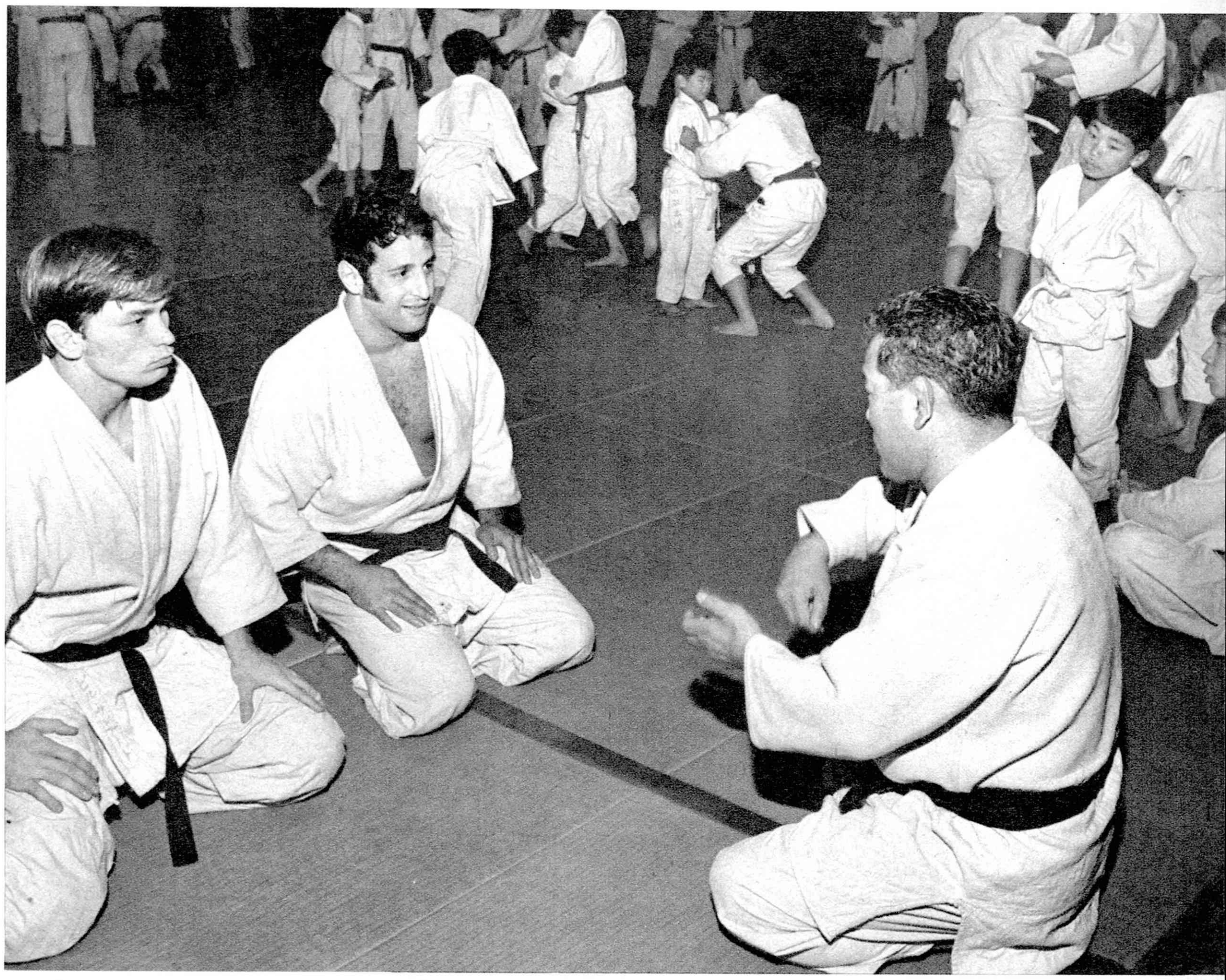
"I see a foreigner get injured sometimes at judo practice. He would dislocate a knee and scream and everything.

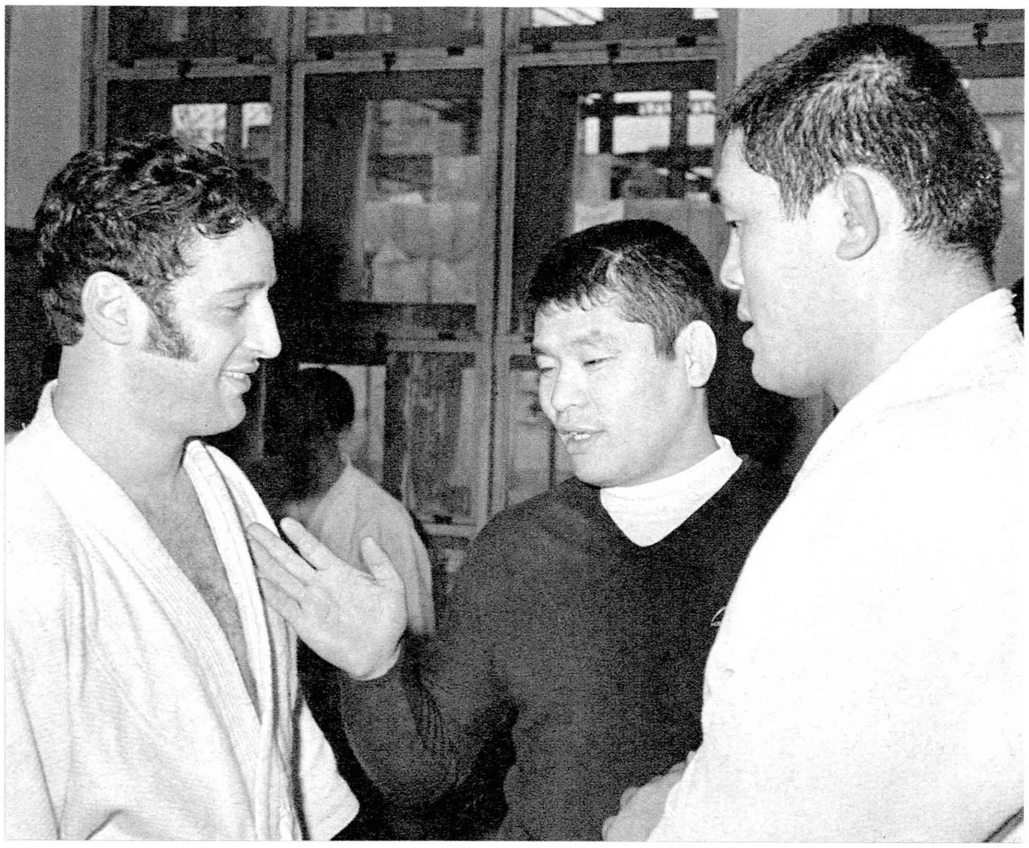
"But when it happens to a Japanese, he just lays face down, holds his breath and that's all. You don't hear much from him.

"I try to do the same thing. To try to scream as little as possible . . . aiyyh! But I don't always succeed, I must confess."









Left: Doron Navon, an Israeli-born judo enthusiast, came to Japan to improve his technique in the sport. At the Kodokan, a leading judo center in Tokyo, Doron practices a throw with a friend. Top: With an American student, Bill Sanford, Doron listens to instructions from one of the Kodokan judo masters. Bottom: Having mastered spoken Japanese during his five years in Tokyo, Doron chats with friends during the day's practice.

Doron, at 25, says he is just beginning judo, though he has been at it since he was 18. "When I tell Japanese I've been in Japan five years practicing judo, they say, 'Oh, you're just starting.' A foreigner says, 'Five years! You should be a professor.' "

After devoting five more years to practice in Japan, Doron intends to return to Israel and open his own school. He says he has learned a lot in Japan while studying judo and he hopes to take the philosophy of life that he has found back to his country.

"To the Japanese who practice judo, it's more than a sport. They look at it as a way of life. It's much more than something to keep you in shape — like somebody playing tennis three times a week.

"It's a way of life. You build your life with judo. You concentrate on it and you can develop yourself fully through it.

"Did I have any other reasons for coming to Japan? I'll tell you. One day you want to have stories for your grandchildren, you know."

ANNE Levitt, a girl from America who prefers blue jeans and comfortable shoes to skirts and heels, is in Japan studying weaving.

"I came over originally to study at the international division of Waseda University. I had been going to Oberlin College in Ohio, where I first got the idea to study in Japan.

"At first I was really disappointed because Japan was a lot more industrialized than I had expected. Especially since the only things I had studied about Japan was religion and that sort of thing.

"But I really wasn't disappointed in the Japanese people or anything. When I first got here I worked on a farm for three weeks — weeding fields of carrots, radishes and Chinese cabbage. The farm family had two daughters, one was a year older and one was a few years younger than me and we worked together. They were a beautiful family.

"I worked very hard and I really liked it. That was the best experience I had in the beginning.

The 21-year-old native of New Jersey had had an interest in folkcraft for a number of years. She had dabbled in weaving and pottery before coming to Tokyo and had intended to pursue the latter during her stay here.

"While I was still enrolled at Waseda I met this weaving teacher and I knew I really wanted to weave.

"I never liked studying and I was really never very good at a craft before. So weaving fulfilled so many things at one time.

"My teacher and his wife work together. Their attitude, that their work is one with their life, was something I really liked.

"I admire my teacher's wife. I don't know if I admire Japanese women in general. But I look up to her for having her own work. She is also a good mother, a good cook. And they are both very gentle people.

"One thing I truly like about the Japanese, and this concerns the farming family I lived with, is that they still use their hands. Well, its not that they are still using their hands, but that they are still very close to their work. They really care about it. That they do it all themselves, this is what I appreciate. They are so very close to the things they do, all the details, the little sensitivities."

While studying a traditional art in Japan, Miss Levitt found that one of the most interesting aspects "is the Japanese way of learning a craft."

"It's similar to what we would call an apprenticeship in America. You work full-time, but you don't pay to learn. So it's not like a school.

"All the things we make are the teachers, but we do get to make some things for our own. But in this way you don't get overly attached to your works and you can maintain some objectivity.

"In a way it eliminates the student-teacher relationship, which can be a very difficult relationship. The teacher would feel obliged to teach you in a formalistic manner. But where I am it is much more of just working together. And the person you're working with is much more experienced, so you're learning from him.

"A friend of mine who studied pottery, but in a more traditional arrangement, agreed that as far as being objective about your work and about being a good learning situation an apprenticeship is probably the best way.

"And that's something difficult to find in America."



Anne Levitt spins wool to be woven under the watchful eye of a friend.



Anne Levitt came to Japan interested in folk-craft. Soon she took up handweaving, which she is studying on an apprenticeship basis.

A VARIETY OF TOKYO PARKS

EVERY city needs preserved space, land pardoned from city duties, to provide a place for green things, for the natural smells of changing seasons, for escape from the demands a city makes on its inmates. And no city ever has enough of this preserved space.

Tokyo, like all other cities, needs such space; like all other cities, it does not have enough. In fact, it has less park land in its twenty-three wards than any of the other major cities of the world, with about one square meter of park space for each citizen — about enough space to sit down in. This compares to approximately 18.5 for New York, 11 for Moscow, 10 for London, and 3.6 for Paris. Both the national and metropolitan governments are finally beginning to tackle this problem, in relation to both Tokyo and the other cities of Japan. They hope to triple the space in Tokyo, and catch up to London in other urban centers, by 1985.



The "Yabusame" archer shoots at each of three targets as his horse gallops past.

Among the causes of the problem is the fact that Japan does not have a long tradition of public parks. Most of the parks in Tokyo were formerly *daimyo* estates, Imperial household land, or temple-owned property, and became public only after the Meiji Restoration of 1868. (Some of these former private gardens — such as Korakuen garden, which was originally laid out in 1626, and shows a strong Chinese influence, or Rikugien garden — are quite lovely, and provide a historical dimension to the available park space.) But the need for more such space is urgent, and the need is proven by the very heavy use all the available parks get.

While no one could deny that there is a crying need in Tokyo — such a crowded, bustling, smog-filled, concrete city — for more parks, among the space preserves it does have are some very special places, unique and welcoming. First among these is the Inner Garden of the Meiji Shrine, which shows, during the course of a year, many fine and beautiful faces.

The first time I walked up the gravel-lined path through the tall and stately wooden *torii* to the Meiji Shrine it was a very dark, very cold and crisp midnight. Beams of white light shone sharply against the background of the dark trees rustling high up along the walk, and against the large signs strung up along the path. Thousands of people were making the same walk; every year, as Buddhist temple bells toll one hundred and eight times to mark the changing year, scores of thousands of people are visiting their neighborhood shrines and temples for the first visit of the year — *hatsumode* or *hatsumairi* — in celebration, to assure a good new year. The Meiji Shrine is a favorite with Tokyoites, and since the city's trains run all night on this one night of the year, the people keep arriving.

As the crowds near the shrine itself it is hard to see past the head in front, hard to look any way but up, and sounds replace sights: sounds of instructions issued over loud speakers, sound of voices and laughter, and, covering them all, the surprisingly warm and reassuring sound of gravel being crunched under thousands of feet. Finally, as the goal is reached, the sound of thousands of coins, tossed in offering, clinking against the wooden shrine.

The next time I saw it was on a suddenly warm and spring-like day in March. While the stark black-and-white, the crowds of shivering and exhilerated people, and the noise of loudspeaker voices and thousands of feet combine to form excitement, a sunny day in early spring provides leisure for a gentle sense of anticipation, and for exploring. The smooth surfaces of the *torii* — made from *hinoki* (Japanese cypress) trees 1,700 years old — can be touched, and their great strength appreciated. The shrine, which was originally built in 1920 in honor of the Emperor Meiji (and rebuilt, after the war, in 1958), is in the ancient Shinto style. The purity, or cleanliness, and reverence for nature associated with Shinto worship are very much in evidence. The stately trees surrounding the shrine seem as much a part of it as the building itself (which is scarred, by the way, by the coins tossed towards it at New Years), and not even fallen leaves distract from the simplicity of the architectural style.

By June the irises and water lilies are in bloom and the crowds return. The irises are another legacy of the Meiji era: the garden was constructed for the Empress when the grounds were an imperial garden. The iris garden contains over a hundred different varieties, ranging from pure white to royal purple, and they bloom for over a month in wide beds filled with grace and color. The streams which feed the beds are cold at the source and are warmed as they reach



A Rodin sculpture and a solitary man are alone near the Museum of Western Art in the quiet of an autumn morning.

Photographed by RICHARD A. HEINRICH
Text by AMY VLADECK

the sunny areas, so the irises near the source bloom later in the cooler water. People fill the paths that wind through the flowers, and the edges of the garden are shaded by some of the thousands of lovely trees and shrubs contributed by people from all over Japan. The water lilies, in ponds shared by well-fed ducks and carp, are the yellow and white ones familiar to foreigners, but there are spectacular shocking pink ones as well.

Since this imperial garden was open to the public, the public has taken full advantage of it. But in the spring, the blooming flowers and increasingly leafy trees and bushes are serene in spite of the children and parents and students and couples and flower — viewers walking around and through and under them. It is a good season to be breathing in.

Early in November the color is provided by the clothing of the children brought to the shrine on *Shichigosan* (7-5-3) Day — if they are seven, five, or three years old — and, on Culture Day, November 3, in the costumes of the performers of the Noh plays, *bugaku* (ancient court music and dancing), and *yabusame* (archery on horseback). And of course by chrysanthemums.

There is an annual chrysanthemum show here, as well as at many other places, because the flower is a popular one in Japan. The Meiji Shrine Inner Garden is a particularly appropriate site: the chrysanthemum is the flower in the imperial crest, which is seen on the shrine.

If you go to the Meiji Shrine gardens on sunny days or festival nights to follow the moods of changing seasons, you could go to Ueno Park at just about any other time for just about everything else.

It was originally the estate of a daimyo, then, during the Tokugawa shogunate, the domain of a Buddhist temple, before it was opened to the



A VARIETY OF TOKYO PARKS

public in 1878. It contains temples, a shrine, many museums, a zoo (with a four-story aquarium), a fountain, restaurants, a large pond to go rowing on, a new concert hall, an art academy, a library, and a baseball diamond, as well as a five-story pagoda, Japan's first monorail, and the Ueno belfry; and always, many, many people. It is one of the best places in Tokyo to view cherry blossoms (sitting under the trees, eating a box lunch and drinking sake, while the petals fall gently around you); it is also a very good place on a cloudy, dreary winter day.

The museums include the Tokyo National Museum, another legacy of the imperial household, which holds and exhibits the art and cultural artifacts of former eras, as well as presenting special exhibitions. Recent ones were a comprehensive selection of Heian period sculpture, and a show of one hundred masterpieces from Soviet museums. The National Museum encompasses several branches. Aside from the main building, there are, among other things, a Japanese garden, a tea house, a treasure house, and a modern building housing a gallery of Oriental art, with representative collections from China, Korea, India, and southeast Asia.

The National Science Museum is here, as is the Tokyo Metropolitan Fine Arts Gallery, which has changing shows of contemporary Japanese painting, sculpture, and calligraphy throughout the year. The National Museum of Western Art, designed by Le Courbusier to house the collection of Matsukata Kojiro, but which also presents distinguished exhibitions from collections of the West, is here. In the last year paintings of the German expressionists, and the work of the Spanish master Goya, were shown.

The concert hall (Tokyo Metropolitan Festival Hall) has two auditoriums and a convention hall. It presents concerts, operas, recitals, ballets, performed by local artists and visiting guest artists.

But what we most need from parks in Tokyo is outdoor space, which brings us happily to the Ueno Zoological gardens. It claims one of the largest attendance rates in the world, with four million paying visitors (the entrance fee is ¥100, or about $.30), with an additional milllion nonpaying visitors (such as students). Most of the visitors seem to ignore (as zoo-goers all over the world ignore) the "please don't feed the animals" signs, for the pleasure of watching the monkeys eating *mikan* (mandarin oranges), and watching the elephants balance three fat feet on the narrow rim of the enclosing moat in order to stretch and reach with their trunks for the food held by small hands.

The zoo has over 7,000 animals of 901 species, including a "patternless" giraffe and a baby hippopotumus, but it is especially proud of its monkeys, its cranes, and its penguins. Japanese Macaques are a long-haired, short-tailed type of monkey, the only species native to a regions as cold and snowy as Japan. Cranes are being bred successfully at Ueno, to restore formerly diminishing flocks. And there are eight species of penguins on display now, after antibiotics were used to solve the various problems of maintaining, in a temperate climate, the health of birds from the relatively germ-free polar regions. The Emperor penguins are special favorites; "they are so great and beautiful."

Ueno Park is vast and sprawling place. It is varied, festive, active, and very well used Situated in a corner of Tokyo that is inconvenient for at least half the people in the city, it is nevertheless always full. It is the site of assorted festivals, and visitors are always offered food and souvenirs sold in stalls decorated by pink paper lanterns. There are always couples rowing on the Shinobazu Pond, always children riding the ponies; always people fascinated by the exotic fish in the aquarium. Oddly enough, it always seems to me to be windy in Ueno — not the fierce, sharp winds that develop in the tunnels formed by modern high-rise building, but an exuberent kind of wind playing with and blowing around leaves, water, stray papers, and peoples' hair. It reminds me that Tokyo is in the middle of the Kanto plain, which is rimmed by mountains, and winds generally sweep over plains.

So it always has a slightly unkempt appearance, a result of the crowds and the winds. I was there once on a chilly, hazy (and of course windy) midwinter Friday, when the zoo was crowded with parents and children, and students in navy blue uniforms, and the Museum of Western Art had two long lines, weaving beyond it around the concert hall, of people waiting to see the Goya exhibition before it closed on Sunday. A museum official estimated that 18,000 people would go through the museum that day.

WHILE the greenery and festivals at the Meiji Shrine Inner Garden, and the wide variety of activities available at Ueno Park, draw crowds, the location of Hibiya Park alone would guarantee heavy use. While the park itself has its own attractions—it is half Japanese in style, with a lovely pond, and half Western, with tennis courts, a fountain illuminated at night in seven colors, an annual November chrysanthemum show, a library, even an underground parking lot—the contrast between its relatively open space and its surroundings is the park's most striking feature.

The entry on Hibiya Park in the Japan National Tourist Organization's Official Guide is half taken up with the names of the buildings surrounding it: The Tokyo High and District Courts, the Ministry of Health and Welfare, the Maritime Safety Agency, the Nippon Telegraph and Telephone Building, the Imperial Hotel, the Hibiya Mitsui Building, and the Dai-ichi Life Insurance Building, to name a few.

It comes into public notice frequently as the site of student demonstrations, much the way that New York's Central Park Mall does, and for the same reason: they are both centrally-located open spaces. The open-air public hall offers other public events — a Kentucky bluegrass music contest drew a capacity crowd.

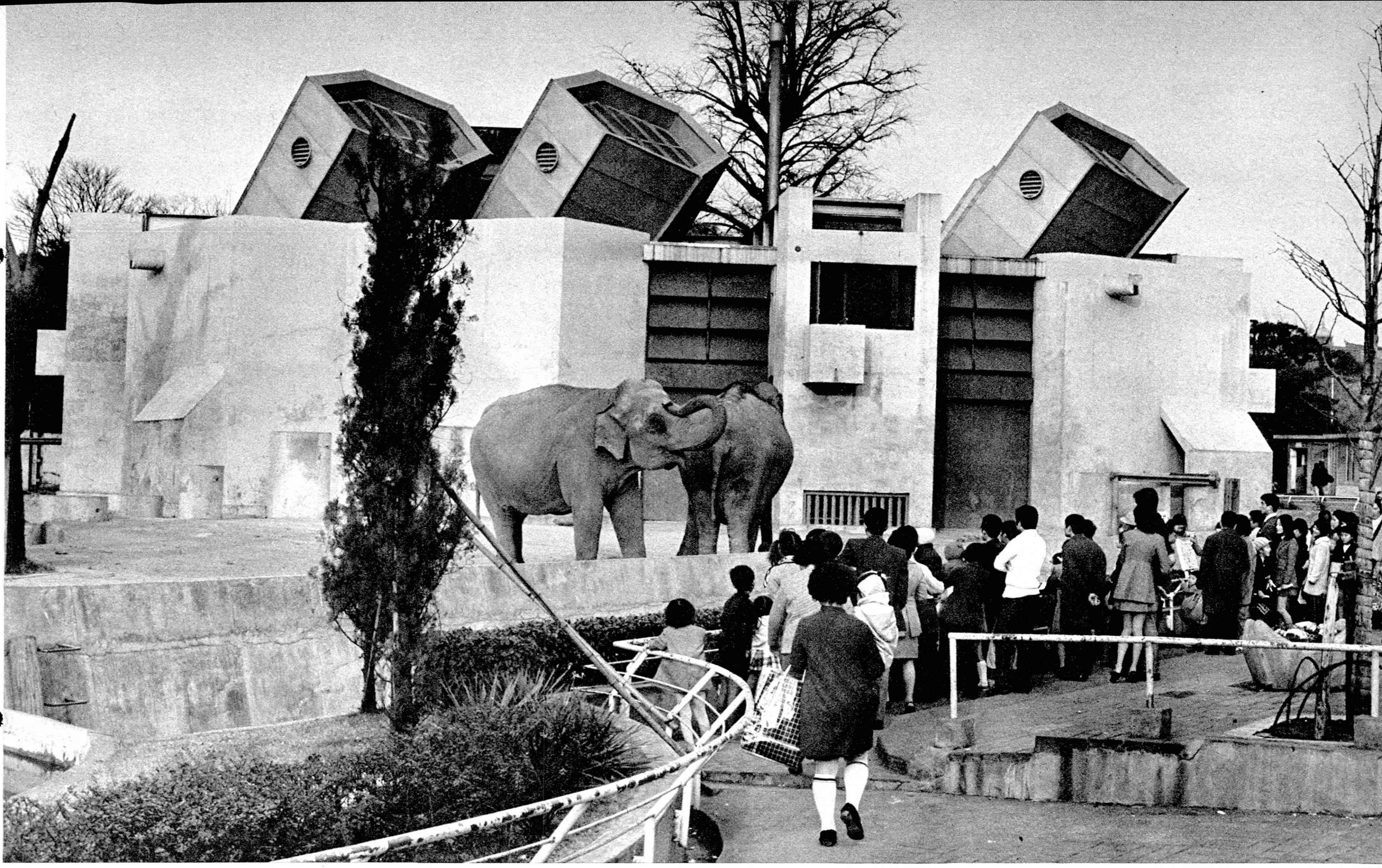
But the main use of the park seems to be made by the people who have work to do around it, by workers from the nearby buildings, who relax during lunch hour in its slower pace and open air; by shoppers from the Ginza who need a rest on a park bench; by students who need to stretch their legs; by people of all sorts escaping for a while from the demands of the city.

I was in Hibiya Park once when the late afternoon light was grey between the neighboring buildings, and tinged with lavender in the park. Bamboo scaffolding was erected around a huge, regal tree that had been scorched in a fire following a student demonstration, and workmen were wrapping the trunk in woven straw mats to protect it while it healed. I couldn't help thinking that in the United States such a tree would have been cut down.

The traditional Japanese respect for nature is shown by such care, and by the straw-covered trees and bushes protected from the winter weather, and the old leaning pines resting their branches on wooden crutches, that are seen in all the parks. Aside from Ueno, Meiji, and Hibiya, Tokyo has some other fine space preserves. The wide, spacious Shinjuku Gyoen is one. A walk there on a bright, clear autumn morning is like a walk in the country, with fallen leaves crunching underfoot and crows cawing. Further out toward the city's edge are places like Inokashira Park, another good place to see cherry blossoms, and the early spring plum blossoms; and Jindai Botanical Gardens, with its banks of azaleas and beds of tulips.

But a park like Hibiya is perhaps the most precious, and most basic, because while it can express the people's respect for nature, it also helps fulfill the urgent need city dwellers have for nature, nearby and easily accessible during the middle of a day's duties. I can only hope, while savoring the special flavors of parks like the Meiji Shrine Inner Garden, Ueno, and Hibiya, that once the government reaches its current goal and has tripled the area of Tokyo's space preserves, it sets another goal immediately, of tripling that.

(Richard Allen Heinrich is a sculptor and photographer; Amy C. Vladeck has worked as a journalist and editor. They have lived in and explored Tokyo for the past year.)





Above: The elephants in the Ueno Zoo attract admirers even on a cloudy winter day. The oddly shaped elephant house seems to mimic the shape of the elephants. Left: One of the fine bluegrass group perform for a capaciiy crowd during the open air bluegrass festival in Hibiya Park.

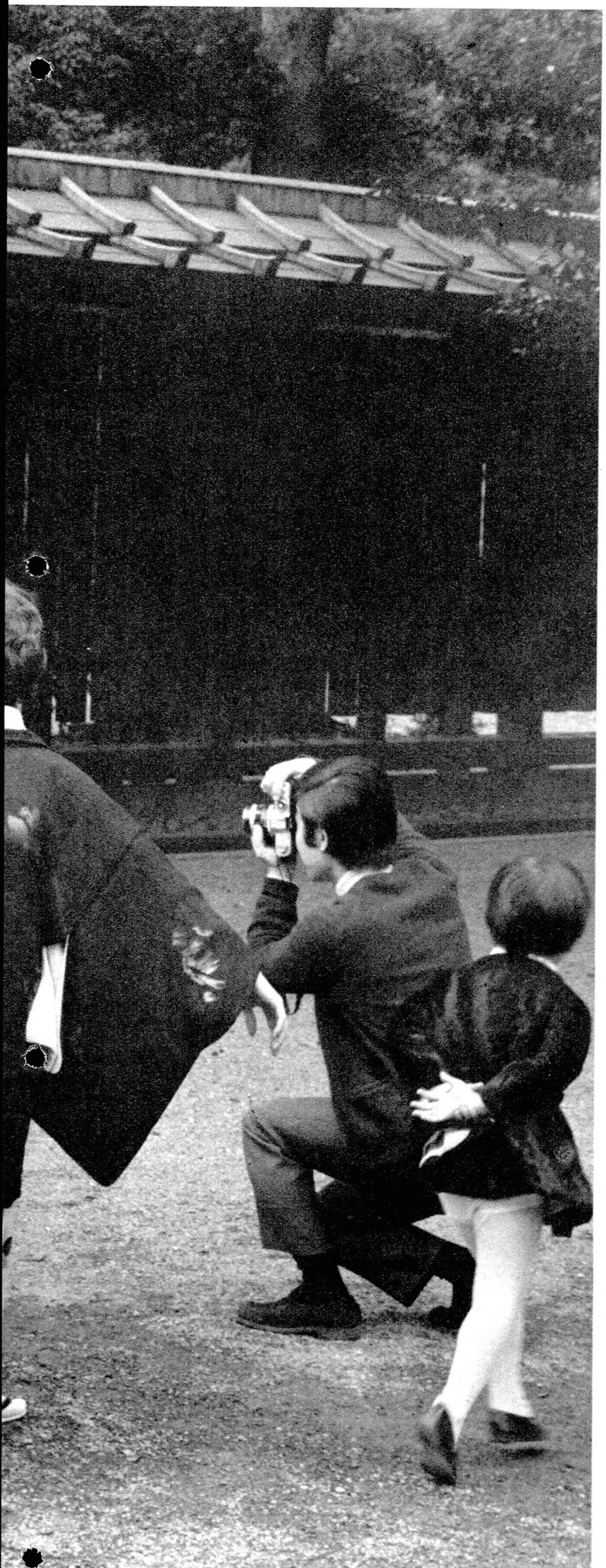




In late spring, the cool serenity of the water lily pond of the Meiji Shrine Inner Garden is worth repeating. The iris garden is off to the right.



Above: The beautifully dressed little girl and her proud father are posing in front of a lantern decorated with the imperial chrysanthemum crest at Meiji Shrine on "Shichigosan" Day. Right: This family seems to have a regular appointment to meet the pigeons for lunch in front of the same shrine's first wooden "torii."





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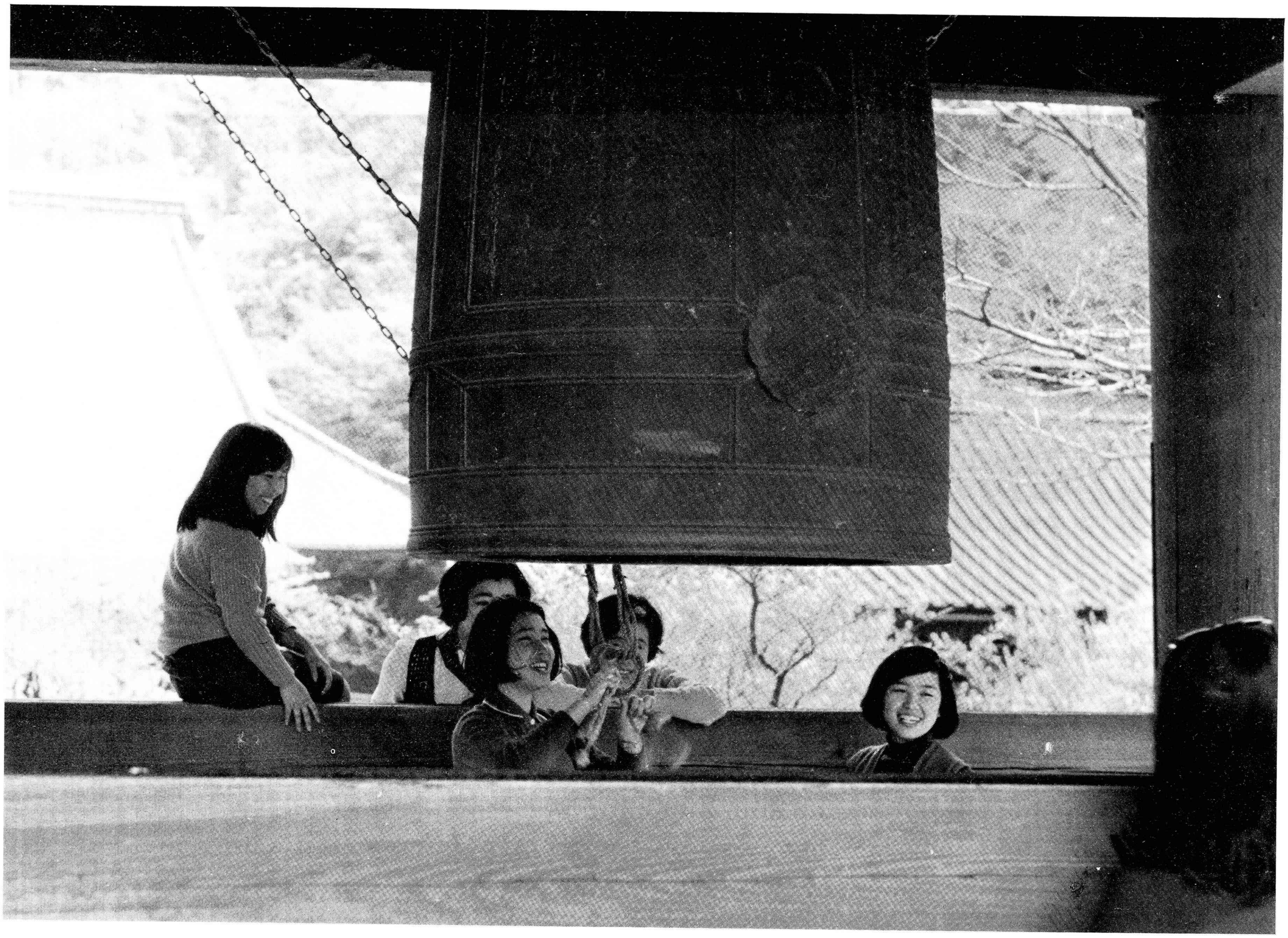
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Huge bronze bell of Kenchoji Temple

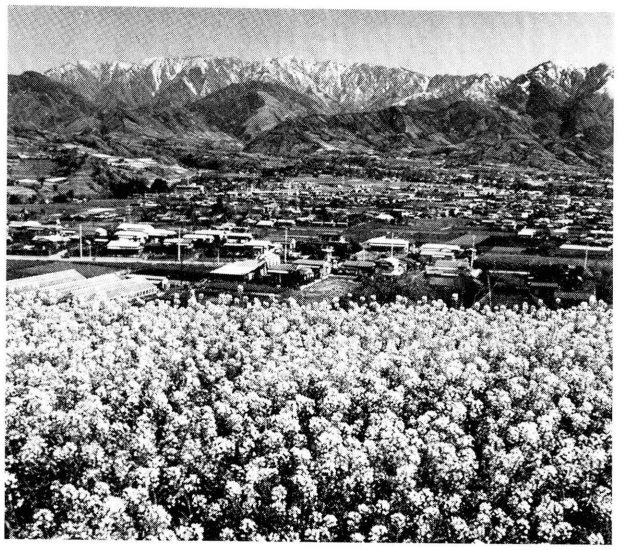
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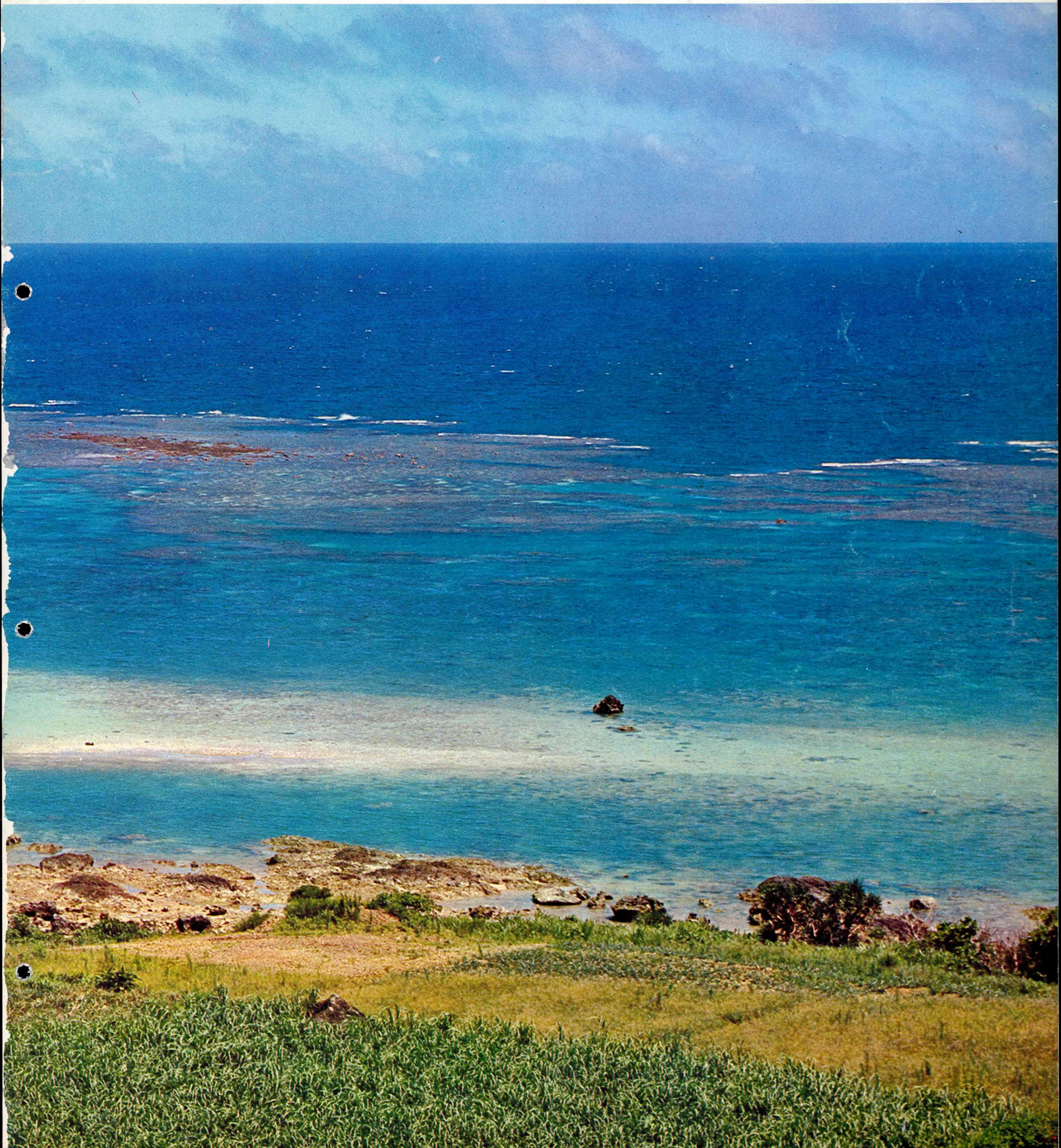
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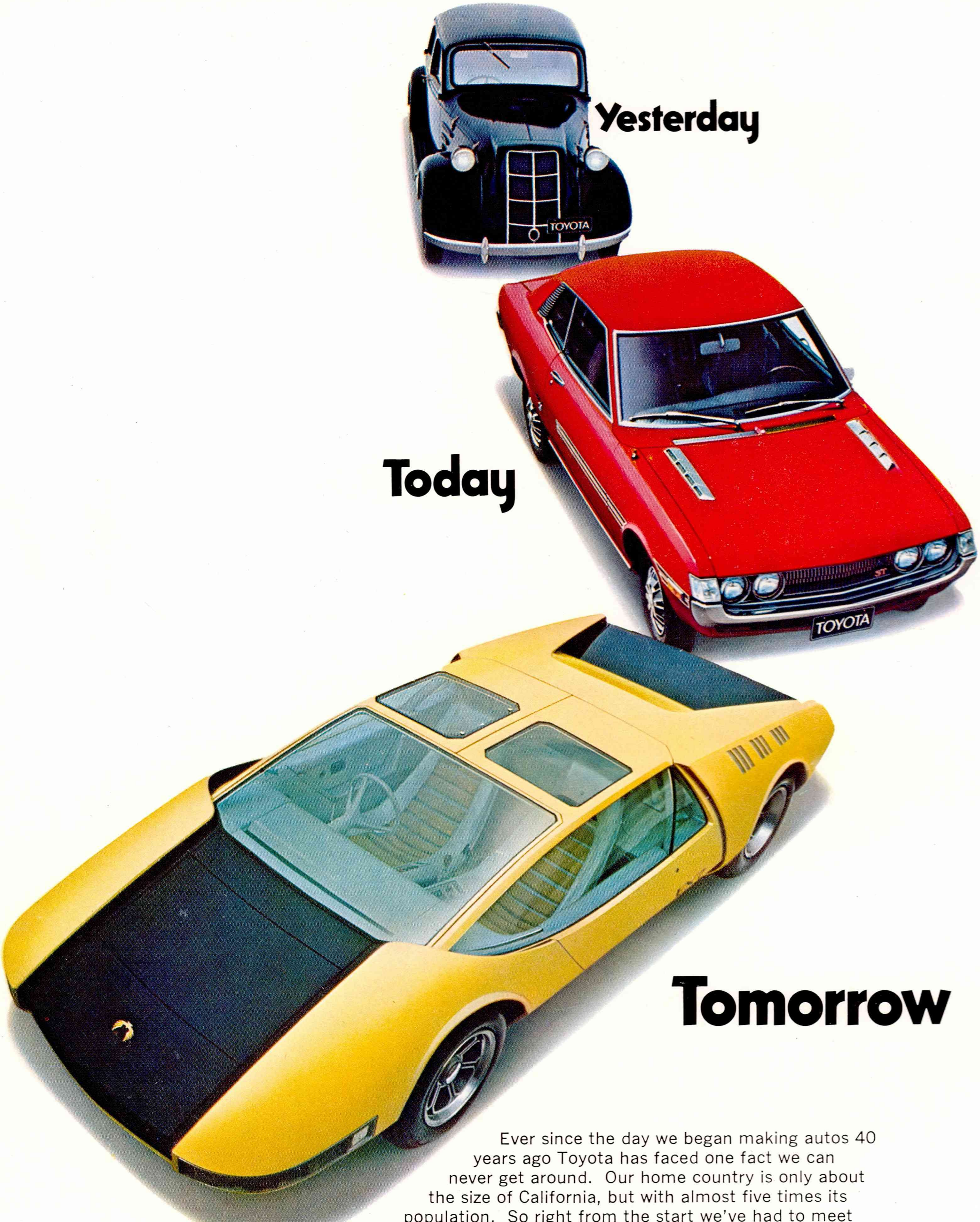
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Summer 1972 VOL.10·NO.3





Yesterday

Today

Tomorrow

Ever since the day we began making autos 40 years ago Toyota has faced one fact we can never get around. Our home country is only about the size of California, but with almost five times its population. So right from the start we've had to meet the consumers' demand for a good small car.

Our philosophy has remained the same to the present day. Everything we have goes into satisfying the world's need for a safe, reliable, well built small car. And the way we've been accepted in over a hundred and twenty countries tells us we've been on the right track all along.

In the days to come Toyota plans to concentrate its extensive research and development facilities on solving the problems we are all aware of. Because if we don't use yesterday's experience to overcome today's difficulties no one can have a decent tomorrow.

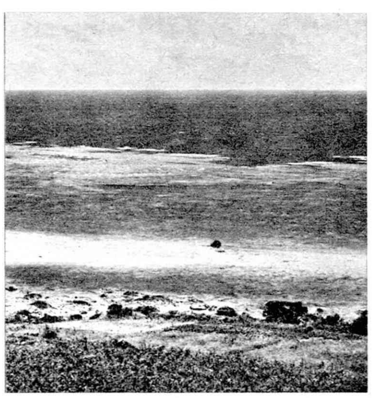
TOYOTA

Japan Illustrated

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July 1972 (Vol. 10, No. 3)

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Japanese Currents

LITERATURE

Death of Yasunari Kawabata, Nobel Literature Prize Recipient

On the night of April 16, 1972, one of the stars, which had long been sparkling with such brilliance in the literary firmament of Japan was extinguished. Yasunari Kawabata, 72, the only Japanese recipient of the Nobel Prize for Literature, took his own life.

As to what caused him to commit suicide, rumors were varied and rife. Some said Kawabata might have sensed he was losing his creative power, others remarked that he, who had been constantly in pursuit of "pure beauty" from a literary standpoint, might have been in despair over his growing senility, and still others commented that he might have been unable to withstand the heavy pressure of mundane life. However, the exact motive for his suicide, which supposedly was an impulsive act, is something only the suicide knows.

The footmarks Kawabata left imprinted in Japanese literature were great and unique. His death has undeniably made us Japanese ask ourselves anew what Japanese literature is and what it ought to be.

Here are 9 sketches of Yasunari Kawabata, the man and his work.

Transmigration

Kawabata did not have any close relationships with his relatives. When he was 15, his grandfather died, leaving him totally alone in the world. Kawabata lost his parents while he was still a child. Such tragic family circumstances and his fear of death which stemmed from his own frail physique, combined to implant a transmigratory religious outlook on life. And this outlook, which he called "transmigration," formed the undercurrent of his literary outlook, which runs through all his works like the waters of a slender mountain stream.

View of Women

Kawabata maintained that you should be satisfied if you succeeded in making just one girl immortal during your lifetime and just kept right on writing about women. And he said: "Because her parents died, she was brought up in miserable circumstances, yet she struggled successfully against her misfortune, stubbornly shunning the idea that she was unhappy. But because she had won, her victory rather opened her eyes to the endless downgrade that stretches out before her,



yet she was too strong-minded to fear it. I am generally attracted to this type of a girl who is exposed to such danger."

Maiden Novel

In 1919 when he was a second-year student of the First Higher School (now Tokyo University) Kawabata published in the alumni magazine his novel entitled "Chiyo" (name of a girl). Chiyo, the heroine, was the original model of the dancing girl who was the heroine of his later work "The Izu Dancer." At Tokyo University he majored in Japanese literature. His graduation thesis was "Essay on the History of Japanese Novels," in which he discussed three methods of studying literature, historical, autobiographical and critical, with special emphasis on critical studies.

"Neo-Sensualist School"

In 1924 what was called the "Neo-Sensualist School" was formed to counter proletarian literature which at the time was making great headway and also to explore new literary techniques out of dissatisfaction with simple yet conventional methods of realism. It must not be overlooked that such a literary trend was influenced by avant-garde thoughts that prevailed in post-World War I Western Europe. Kawabata, then a new rising writer who had just stepped into the literary world, joined the group, and in 1926 he published "The Izu Dancer" and in 1929 "Asakusa Kurenai-dan." "The Izu Dancer" captivated the minds of the young people of the time and was described as the representative work of his early literary career. Even now "The Izu Dancer" is read with as much enthusiasm by the young public as "Snow Country" which is reputed to be his supreme masterpiece.

The literary movement of the "Neo-Sensualist School" spread further to involve the film-making movement so that he also wrote movie scenarios.

Conte

Kawabata loved this French word meaning "story written on the palm" (very short story). He wrote 127 contes. The materials and methods he used in writing such stories were rich in variety, and his pieces invariably had a touch of novelty with a dash of Western influence. This won him the nickname "magician."

The Tale of the Genji

While mastering novels written with a Western sense, Kawabata had immersed himself since childhood in "The Tale of the Genji," one of Japan's representative classics written in the early days of the 11th Century. Even during World War II blackouts, he used to love to read the classic in bed.

He considered the refined sentimentalism which characterizes The Tale of the Genji as the very acme of the distinctive quality of the Japanese climate and went so far as to hail the piece as without peer in the annals of Japanese literature.

Kawabata's thoughts and feelings were linked with traditional Japanese thinking centered around this refined sentimentalism since "The Tale of the Genji." Again, his method of writing was to put together new ideas ignited by a train of thought that occurred in his mind. This method is akin to that of making a story progress by the alternate use of illustrations and text just as in the case of a picture scroll of "The Tale of the Genji." Many of his works can be regarded as consisting of a series of independent short stories. "Snow Country," reputed to be his supreme masterpiece, was created by this method.

War

"Snow Country," which won him the Nobel Prize for Literature, was written during the Sino-Japanese Conflict. It was completed and published in 1935.

In 1945, with Japan's surrender as a turning point, Kawabata lost interest in mundane things and made up his mind to dedicate the rest of his life to praising the traditions of Japanese beauty, out of his love for the mountains and rivers of his war-devastated motherland. He thus wrote and published "Thousand Cranes" and "The Sound of the Mountain," in which he pursued the beauty of Japan.

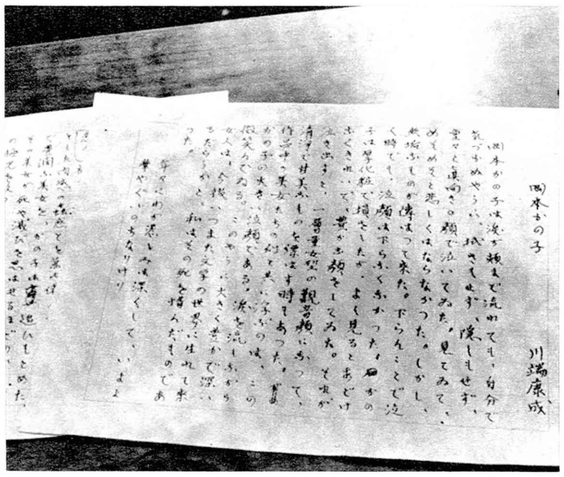
Nobel Prize for Literature

In 1968 he was awarded the Nobel Prize for Literature. He was the first Japanese to be honored with such an award in the literary field and the third Japanese to receive the honorary prize after Dr. Hideki Yukawa and Shinichiro Tomonaga who were awarded the Nobel Prize for Physics. Kawabata was also the second recipient of the Nobel Prize for Literature in the Orient after Rabindrath Tagore, the Indian poet who was honored in 1913. The English translations of Kawabata's typical works such as "Snow Country," "Thousand Cranes" and "Ancient Capital" played a major role in the judges decision to award the Prize to him.

Esterink, chairman of the Nobel Prize for Literature Screening Committee, remarked: "Mr. Kawabata is a writer who expresses the moral and ethical consciousness towards culture and this contributes, to some degree, to building a spiritual bridge spanning the East and West." The Swedish Academy, on the other hand, pointed out: "Works by Mr. Kawabata deftly represented the core of the Japanese heart with delicate sensitivity." And his speech, "I of beautiful Japan and its Introduction," which he delivered on receiving the Nobel Prize for Literature, profoundly impressed the audience for its deep insight into the traditions of Japanese beauty.

Social Activities

After the war, Kawabata directed his attention towards social activities while pursuing the beauty of Japanese traditions as a literary man. He served as president of the Japan Pen Club between 1948 and 1965. In the intervening period, the first convention of the International Pen Club in Asia was held in Tokyo and Kyoto in 1957. He moved about feverishly to materialize the gathering and even went to Europe. In 1962 he joined the "Committee of Seven For World Peace" (An organization of scholars taking part in world peace campaigns, including opposition to nuclear weapons from a humanitarian standpoint), and launched international activities such as issuing a Peace Appeal with the intensification of the Vietnamese War and at the time of the Cuban crisis. Furthermore, he volunteered to support a candidate in a Tokyo Metropolitan gubernatorial election. In this way, he started deepening his contact with worldly affairs which he had formerly shunned. In other words, in his twilight years Kawabata involved himself in worldly distinctions that had nothing to do with the essence of literature.



Left photo: Yasunari Kawabata strolls in the garden of his home in Kamakura. Above photo: The last words written by Kawabata. This is a foreword to a collection of works by Mrs. Kanoko Okamoto. He committed suicide while writing the foreword.

TECHNOLOGY

Machine to Turn Deserts Fertile Tested

A machine that could help turn desert into arable land has been completed and successfully test-run.

Ministry of International Trade and Industry officials place high hopes on the machine in pushing Japan's technological cooperation with many developing countries.

The ministry said the machine, looking very much like a bulldozer, had been developed by the Japan Desert Development Association with a subsidy of ¥10 million from the ministry. They said the machine is designed to make effective use of water to irrigate desert land. For this purpose and also to prevent salt damage peculiar to desert land, the machine can lay asphalt,

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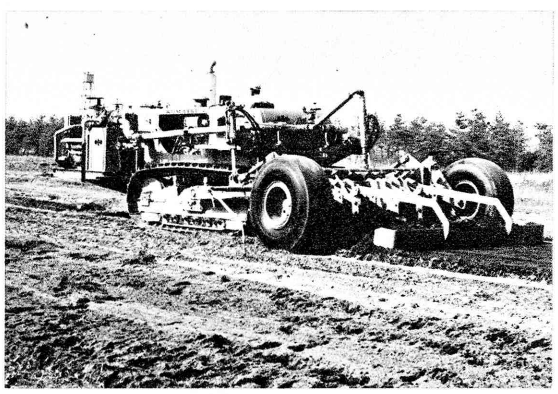
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Japanese Currents

three meters wide and three millimeters thick, one meter beneath the surface of the earth, taking only an hour for an area of one hectare. It is hoped the new machine will help developing countries solve their food shortage problems.

Asian and African countries with vast areas of desert are showing great interest in the machine, according to the ministry. The Japan Desert Development Association will try to improve the machine's operations and hopes to start testing it in developing countries in 1973.

The ministry said the United Nations Development Program (UNDP) and the World Bank will be asked to finance a large-scale project to turn arid land into arable land with the aid of the machine if its utility is confirmed by further tests.

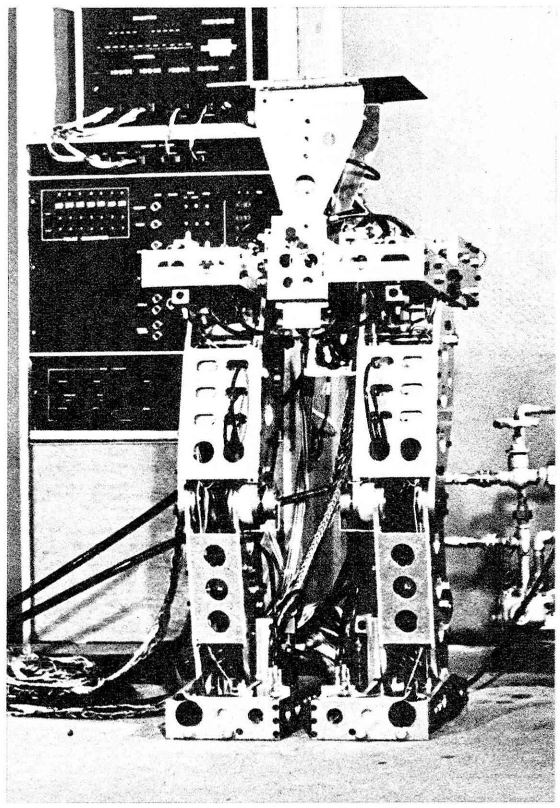


Waseda University Scientists Develop Unique Artificial Limbs

Two-legged machines capable of walking, which have been developed by Waseda University scientists, were unveiled recently. Prof. Ichiro Kato of the school of Science and Engineering and his fellow researchers have been working on a project to develop the man-made legs for the past five years.

One set of the legs—Waseda Leg No. 5—is made of steel and its segments operate by oil pressure. Its joints at the hip, knee, and ankle bend and unbend like their human counterparts. A pair of these legs weigh 130 kilograms and are capable of supporting 30 kilograms. Its "hip" is so made that the center of gravity may change from left to right or from right to left.

Waseda Leg No. 5 will be part of a robot which will have eyes, ears and limbs that the scientists hope will function in the same way as human ones.



TRANSPORTATION

VONA: Vehicle of New Age

VONA—that is, Vehicle of New Age—has recently been completed in the Keisei Yatsu Recreation Ground in Narashino, Chiba Prefecture, immediately catching on well among holiday makers.

It is a small vehicle the size of microbus with a seating capacity of 30 and runs on an elevated concrete track like monorail. At a maximum of 15 kilometers per hour, it circles on the 380-meter round track four to eight meters above the ground. It is powered by electricity and its operation is automatically controlled by computer, requiring no motorman. VONA is thus an entirely new vehicle giving off neither noise nor exhaust fumes.

Essentially, VONA is not a vehicle developed specifically for recreation grounds. It is a new short-distance transportation system jointly developed by Mitsui and Co. and Nippon Sharyo Seizo Kaisha, Ltd. to link suburban towns building with commuters to urban centers and nearby railway stations in order to resolve a deadlocked traffic jam due to a sharp increase in motor vehicles.

For practical application, up to 12 coaches, each seating 30 passengers, can be linked to haul a total of 15,000 persons per hour or about midway between the transport capacity of bus and that of monorail.

Since VONA is about equal to microbus in size, the width of its elevated double track can be limited to only 4.3 meters. The track can be easily built on any road with a divider strip with a width of two meters. Moreover, construction cost is only 350 million to 400 million yen per kilometer or a quarter of that of monorail. If only the timetable is fed into a computer, automatic operation is possible without motorman and conductor, making all-night operation possible. Operation costs, therefore, are very low.

In this way, VONA is an ideal transportation system for Japan where roads are narrow and land prices are exorbitantly high. In the near future, it is expected, VONA will be widely adopted in cities across the country, taking the place of surface electric trains and trolley buses.

Mitsui and Co. has already received more than 50 inquiries, both Japanese and foreign, for purchase of the new system.



TOURISM

"Sunrise Polyglot" Bus Tour

The number of foreign tourists visiting Japan has been increasing steadily with the onset of the age of international tourism. Since April this year, the Japan Travel Bureau has been



operating sightseeing buses furnished with multi-language tapes for foreign tourists. The catch-phrase is "Seven languages to help you enjoy sightseeing in Japan."

Named "Sunrise Polyglot," these buses for foreign tourists have earphones and channel switch buttons fitted into the seats so that taped explanations of scenic attractions are available in English, French, German, Italian, Spanish, Portuguese and standard Chinese. Multi-language services have become necessary as a result of the diversification of the nationalities of foreign tourists coming to Japan in the past several years. The multi-language tape services are now provided on the four courses of Tokyo, Kyoto, Nara, and Fuji-Hakone.

NEW PRODUCTS

For Home-Made Soft Cream



Put on sale by the Tokyo Shibaura Electric Company, Ltd. is "Soft Creamer," a new addition to the array of home electric appliances based on novel ideas. "Soft Creamer" makes it possible to enjoy home-made soft ice cream. It is easy to operate. Mix proper amounts of fresh cream, eggs, milk and sugar and cook over medium fire. Pour the mixture into "Soft Creamer" and place it in the freezer compartment of a refrigerator. It will be ready to serve in 40 minutes. The company believes that "Soft Creamer" will enjoy a year-round demand because of the popularization of central heating and other heating facilities at homes. "Soft Creamer" sells for ¥5,500.

Amem-Boat, Water Leisure Gear For Instant Fun



A new unique leisure boat, the Amem-Boat, which just skims over the water, has been developed by the Honda Motor Co. and has been marketed by its affiliate, the ACT-A K.K.

The Amem-Boat, shaped like a candy drop, is a single seater and is propelled simply by lightly moving the handle back and forth. Special features of the boat are: Three sub-floats attached to the main body ensure absolute stability; it can be folded, carried in the trunk of a car and assembled in 10 minutes; and its weight is 19 kgs, light enough to be carried around by one person.

The company says the boat is best suited for use on lakes and at beaches for recreation, as a base for diving and for fishing and duck hunting. It is priced at ¥33,000.

This product is the practical result of a winning entry in a company-wide idea contest held by Honda Motor, maker of automobiles and motorcycles.

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THE GINZA



Tokyo, and Japan's Show Window

The Ginza is brilliantly lit by masses of lights and neon signs after dark. (Double exposure photo)

Text by LEWIS BUSH
Photographed by NOBUAKI FUKUI


MITSU BISHI ELECTRIC
新しいローレルの誕生
LAUREL

FROM Hokkaido, in the north, to Kyushu, Japan's main southern island, the name Ginza suffixes that of numerous towns and cities to designate their shopping and entertainment areas.

This alone testifies the lure of the one and only real Ginza, embracing the main street and area in the heart of Tokyo, as well-known today as Piccadilly, Fifth Avenue or the Champs Elysees.

There is much glamour, and an element of sophistication which attracts Japanese, particularly those in the country and provincial cities and towns, and many, like Marco Polo, may imagine that the streets of the world's most populous city are veritably paved with gold. *Gin*, means silver, and the name Ginza—Silver Place, originated in feudal days when the government mint was situated here. One might however connect it more with *kin*—gold, for land prices per square foot are perhaps the highest in the world.

By no means as long as New York's Fifth Avenue, one can see almost from one end to the other of its main thoroughfare, there are no particular imposing buildings, and fortunately as yet no skyscrapers to block the sunshine completely from its pavements. But Ginza contains many interesting, and some quite extraordinary novelties in modern structures, alongside others in the traditional style, or which reflect the trends in architectural fashion of modern Japan in the Meiji and Taisho eras.

"Is this Tokyo?" enquired an Australian lady among a party from the P & O liner Canberra which had arrived at Yokohama as the train from the port city drew in to Shimbashi Station.

"Yes, this is Tokyo," replied a Japanese, "but where are you going?" "Oh, we want to go shopping at Ginza." "Better get off here, and I'll show you the way, it's only a few minutes."

"Hope you've got our return tickets to Yokohama," said a man with the party. "I've heard about these shopping jaunts on Ginza."

Yes, as one Japanese writer put it, "Ginza will beguile your heart, charm your palate, and leave you with a thin pocketbook. It is truly the Show Window of Asia."

Day in, day out people from many countries are to be seen in Ginza's department stores, restaurants, beer-halls and bars; window shopping on the main thoroughfare, wandering around its back streets and alleys among Japanese of all ages who come from all parts of the Capital, its suburbs, and throughout the land to empty their purses and wallets in what is primarily a great glorified bazaar.

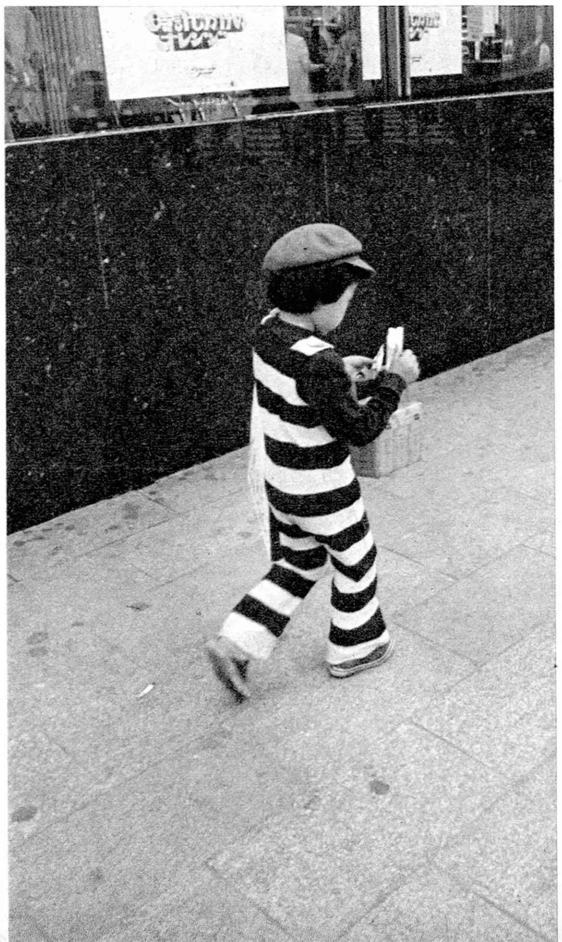
Between roof and basement of the Mitsukoshi, and Takashimaya department stores at the Kyobashi and Nihombashi end of Ginza, the Mitsukoshi at its centre, Matsuya, Matsuzakaya and Komatsu, there are few things one cannot find on sale, from a packet of pins or toothpicks, to a sports car, bridal costume, a stone lantern for the garden, a pre-fab house, luxuries in jewels and trinkets, kitchen sink or bath tub, a pair of skis or a motor cruiser—you name it, they have it, or they'll find it.

The department stores also lure potential customers with their attractive exhibitions and fashion shows ranging from flower-arrangement, the tea ceremony exhibits of works of famous painters, sculptors, calligraphers, potters, as well as products and the arts and crafts of various countries.

Left: Showroom of Nissan Motor Co., Ltd. is always crowded with car-enchanted youths dropping in to admire the latest models on display.

ON and around Ginza are the show-rooms of Japan's automobile, electric and electronic appliance, radio and television, stereo and tape-recorder, musical instrument, camera and photo-film and other manufactures. Here are boutiques with all manner of bric-a-brac, dealers in the fine arts, ceramics, damascene, cloisonne, brocades, lacquerware, the main establishment of Mikimoto whose cultured pearls adorn women throughout the world and other famous pearl dealers. And cheek by jowl with an art gallery one may find one of the crowded pin-ball parlours where the sounds of pressing levers and releasing the steel balls which provided the name Pa-chin-ko, for this game, mingle with the strains of rock'n roll of martial music.

But Ginza contains numerous small speciality stores, some boasting histories cf one, two, or three centuries, where folk sit to sip tea while inspecting their wares—kimono, brocade obi, tabi, underwear, green or powdered tea, sweetmeats, hand made-paper . . . in the manner of their forbears, and it is these establishments which retain some of the charm of the old Japan. Trends of fashions whether in New York, London, Paris, Rome or other capitals would appear to react almost within days on Ginza, and with the present accent on youth the teen-agers stroll and gather in their jeans, blazers, military jackets, mini-mini and hot pants around the novelty shops on Miyukidori off Ginza's main street which seem to draw them like London's crazy Carnaby Street.



There are movie houses in plenty, mostly a few minutes away at Yurakucho and Hibiya to the west, also the Takarazuka All-Girls' opera, eastwards at Tsukiji there are the Kabukiza where the traditional plays are performed, more movie houses and at the Shimbashi Embujo puppet plays may be seen. From the cross-roads at 4 chome with its landmarks in the clock atop the Wako building, the large beer-hall on another corner, and the Mitsukoshi store and the cylindrical steel and glass motor-car showroom on the other two, one is really at the heart of Ginza and within a few minutes of all it has to offer.

Once only a tract through marshes, in feudal days the Tokaido, the highway from Edo to Kyoto, commenced at Nihombashi at the northern continuation of Ginza, and along this passed the processions of the *daimyo*—the feudal lords, to and from Edo Castle, now the Imperial Palace. In those days the system called *sankin kotai* required that at all times either a daimyo or members of his family must be in residence at Edo which meant they were hostages of the Shogun. It was this system which promoted the establishments of merchants who sought their custom, including the Echigoya, now Mitsukoshi and Shirokiya, now Tokyu, which became Japan's first department stores.

MODERN Ginza was born out of the disastrous fire of April 1872 when some forty-two streets, including those in the area were devastated, following which the main thoroughfare and cross streets were widened and many new buildings were erected, particularly in the Kyobashi district, of brick and stone. In October of that year Japan's first railway, and first outside Europe and the United States, built by British engineers, opened its service from Shimbashi to Yokohama. And in 1879 Ginza was the first street in Japan to be lighted by electricity, "which turned the night time into day," and attracted the largest crowds ever seen in the area.

Then rails were laid for the tramcars, first drawn by horses, and beneath the willow-trees on each side of the street appeared nightly the stalls of small vendors, a great attraction until they were considered hampering traffic and ordered away.

Continued

Left: At 4-chome intersection a child in fancy striped playsuit catches the attention of pedestrians. Ginza plays an important role in fashion.

Continued

But Ginza is just as famous for its wide variety of eateries, coffee houses, bars and night clubs as its stores and speciality shops, here one may indulge in practically every type of Japanese cuisine as well as others from Korean and Chinese, to French, German, Indian, even Czech and Hungarian food. The most popular Japanese dishes with foreigners are no doubt the well-known *sukiyaki,* literally "grilling on a hoe," a method employed by farmers when pious Buddhists frowned upon the eating of meat, and *tempura* which is sea food, invariably prawns, as well as vegetables, deep-fried in fine rape seed oil after being dipped in a light batter.

Tenkuni and Tenichi, the former a pleasant house in traditional style at the Shimbashi end are among the famous *tempura* houses of Ginza. *Yakitori*—skewered chicken or other poultry grilled over charcoal, spiced with sauce and pepper, is served in numerous friendly places to make an excellent snack with perhaps a beer or sake, or one may prefer eel, *unagi,* dipped in a sweetish sauce and grilled, *sushi,* the vinegared rice balls with slices of raw fish or wrapped with paper thin seaweed—*nori; soba,* noodles, *tonkatsu,* grilled pork cutlets, and should you wish to really experience food to delight the eye more perhaps than satisfy the inner man, then you may try *kaiseki ryori*—tea-ceremony meal, a selection of numerous dishes superbly cooked and arranged on the finest pottery which served originally to accompany the tea ceremony—*chanoyu.* Food and drink are indeed major attractions of Ginza and many Japanese feel their day is not properly ended until they've visited a favourite eating house, bar or beer hall.

WHEN the department stores lower their shutters, and the shoppers make for home, Ginza's fabulous neon signs and galaxy of glittering and flashing lights come on, and from surface and underground stations, buses and taxis emerge the young ladies, in quite a fashion procession, who will serve and entertain in the seemingly countless bars and night clubs of Ginza's main and back streets which must exceed more per square foot than those of any city in the world. Someone, a few years ago, put their number at 3,000 and after watching the stream of "meticulously coiffed women stride purposefully into Ginza from Shimbashi Station" observed that there are at least 15,000 reasons for spending evenings in Ginza.

The hostess-waitress is indeed a Japanese institution and one which the Japanese male





undoubtedly misses when abroad for he likes to enjoy his drink amid feminine company which invariably flatters him, fetches and pours, lights his cigarettes, may dance and even flirt, lighten his purse or pocketbook, or swell the figures on his expense account. Large, medium, small, even minute with hardly room to swing a cat, many have their own select clientele where strangers may be just tolerated. And while most welcome foreigners some do not, for this reason or because they do not as some others employ at least one girl conversant in English, and fear difficulties over language. So a stranger is well-advised to seek advice from a Japanese, at his hotel or a tourist office, to avoid a shock on receiving his bill at a highly expensive hostelry, or find himself unwelcome at an exclusive club-like bar.

Ever changing, yet retaining many of its old traditions, gone are the willow-trees, the tramway lines, the night stalls on the main street which is now traffic-free on Sundays, an innovation which merchants feared would lose them business, but which has proved popular all round, Ginza is filled with surprises and pleasures for Japanese and visitor alike.

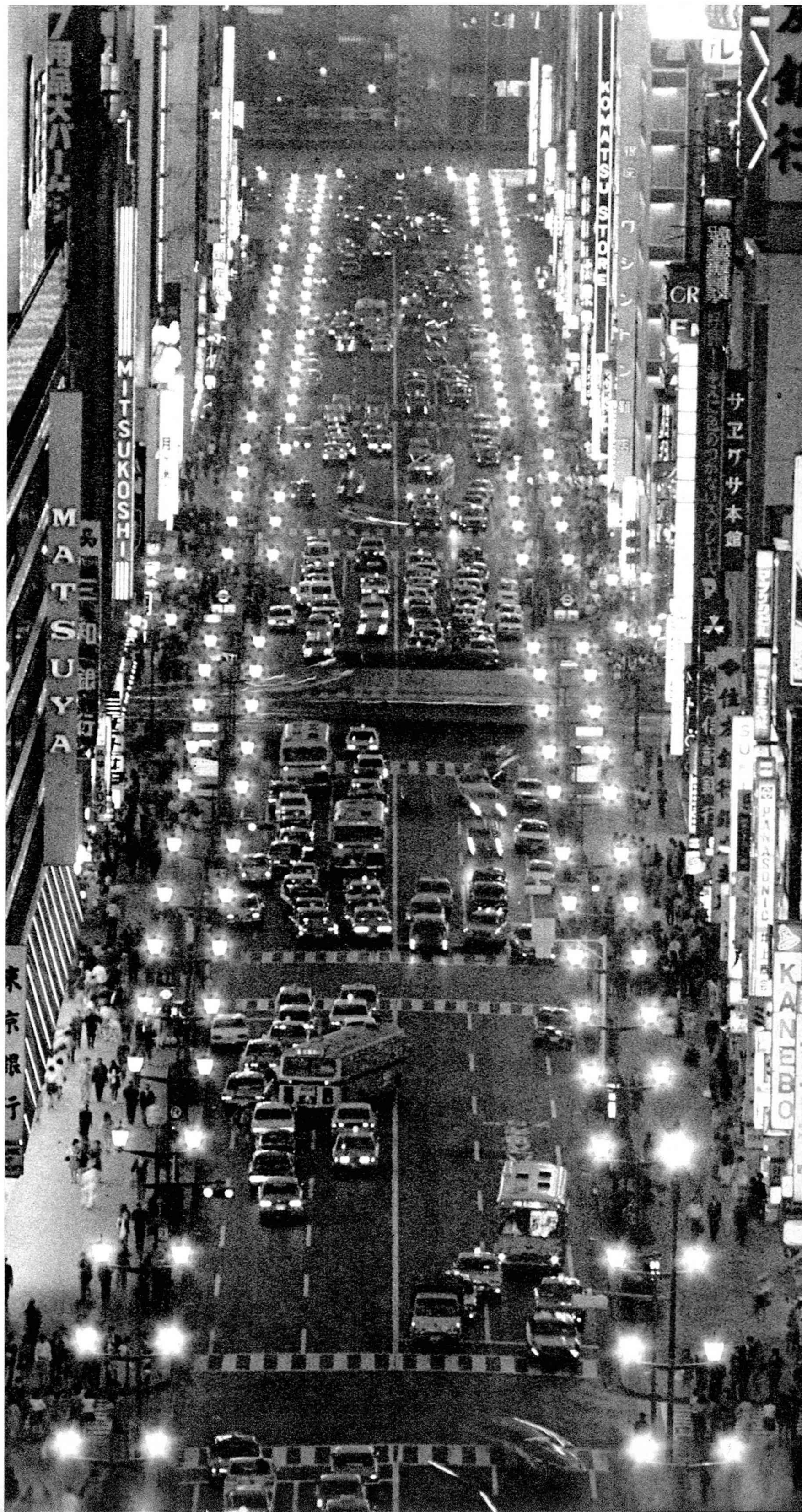
Sometimes at night one may hear the plaintive pipe of the noodle-seller, cry of purveyor of the hot sweet potato; amid the traffic you may sight a rare *jinrikisha*—man-power carriage, still employed by some geisha houses to carry their charmers to restaurants, or perhaps a gay procession with young men bearing the *mikoshi*—the portable shrine, to the beat of drum and the tootle of flutes, heaving it back and forth, in a local shrine festival.

Dr. Samuel Johnson observed that "when a man is tired of London, he is tired of life." Many a Japanese would say the same of the Ginza. For here is the gay life, fashion, the wares, food and drink of Japan and from other lands, here many find a spur to their ambitions, and here is the fierce competitive atmosphere, with all the pathos, too, of the human drama in the world's largest city.

From left to right: Huge show window of K. Hattori and Co., Ltd. On holidays Ginza is jammed with shoppers when it is turned into a pedestrian paradise from 1 p.m. 4-chome intersection is the center of Ginza. Night view of the Ginza Street.

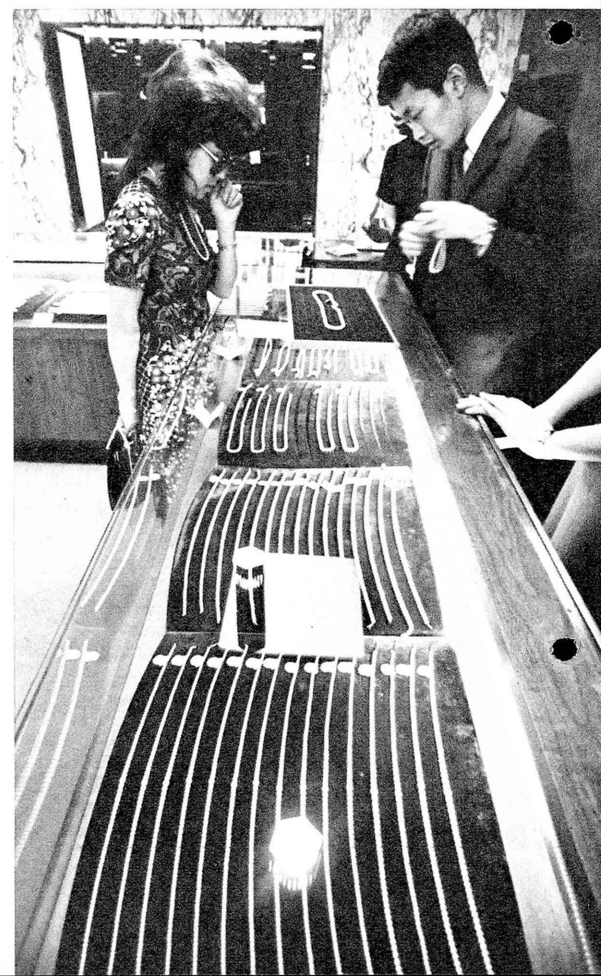












Above: Fashion shops are always crowded with women. Dresses, hats, handbags, shoes, accessories, etc., everything that is sold is in the forefront of fashion. Right: Of the many top quality goods sold on the Ginza, Mikimoto pearls outshine them all. "Mikimoto Pearls" is one of the Ginza shops that foreign tourists never fail to visit.



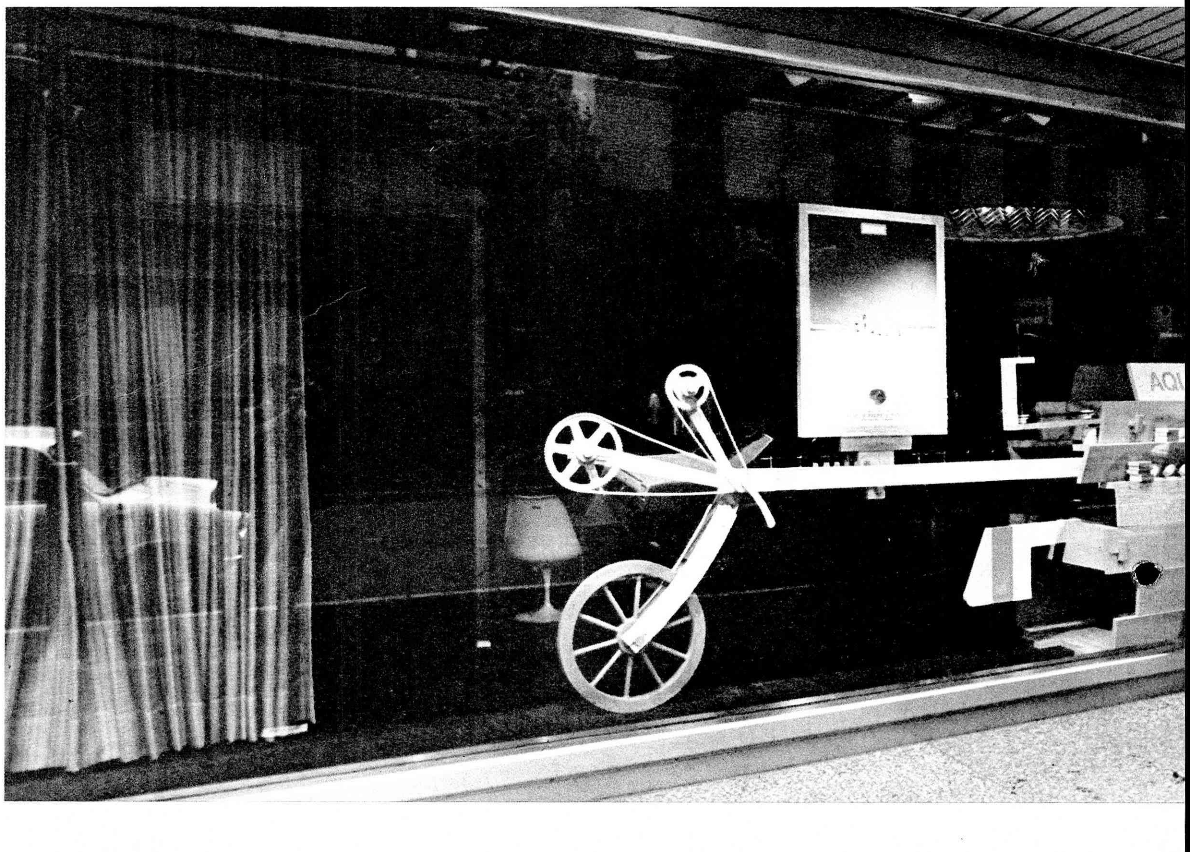




Above: Interior view of Sony Building. Sold inside are a wide variety of goods, including dresses and cars, not to mention Sony products. Left: Young women are a study in concentration as they single out a small accessory. Going from shop to shop looking for something that strikes one's fancy is one of the pleasure of shopping. Middle: Partial view of the smartly designed interior of shop where articles are displayed in a casual manner. Here people can shop at their own leisure, which is Ginza.



Above: Even in the manner that shoes are displayed, the Ginza is different from other business areas. Shops with ingenious displays make window shopping of pleasure. Right: View of the huge show window of Shiseido Co., Ltd., one of Japan's leading cosmetic makers, with its main office on the Ginza. Displays are changed by expert designers each time a new product is announced.



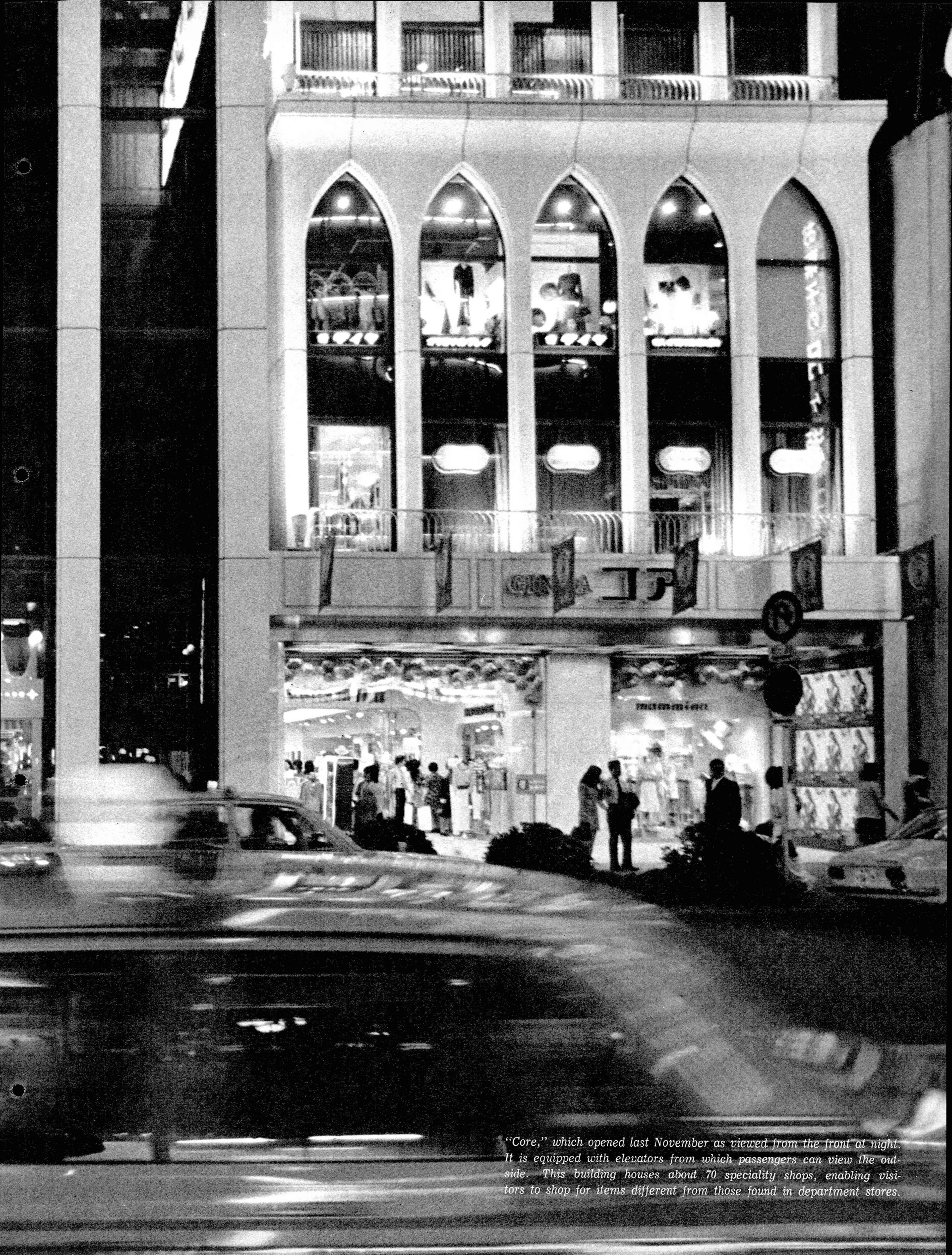






Above: A women's apparel shop on a street corner. The fancy exterior and unusual display attract the attention of passers-by who are unconsciously drawn into the store as if by a magnet.





"Core," which opened last November as viewed from the front at night. It is equipped with elevators from which passengers can view the outside. This building houses about 70 speciality shops, enabling visitors to shop for items different from those found in department stores.

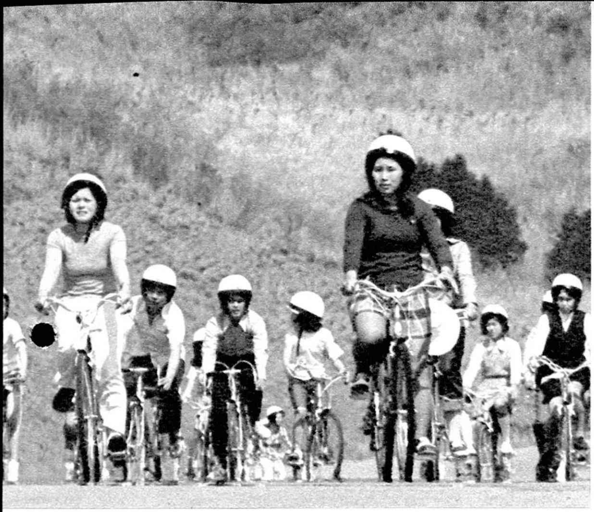
THE CYCLING BOOM

The Pleasure of Riding Bicycle



Right: It has been estimated that Japan's cycling population today is 15,000,-000 but it is continuing to grow because of the current cycling boom. Below: Cycling is a family pastime with parents and children enjoying it together.





The hottest thing on wheels today is the bicycle. Thousands of people have taken up cycling and found the rewards marvellous. Take any bright Sunday morning. Parks and cycling courses are crowded with parents, children and young people, all pedaling bikes, cutting the refreshing breeze with their backs bathed in the morning sun. The pleasant sense of fatigue after a hard ride, the exhilarating feeling of consuming distance with their own power, have simply captivated them.

Photographed by MASAMICHI SUMIYOSHI



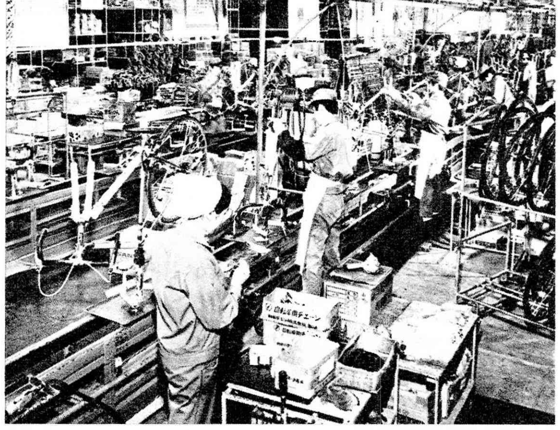


This cycling craze can be traced to the bikecology movement started by a Los Angeles citizen. It is aimed at protecting the environment and eliminating the undesirable effects of motor civilization and industry-oriented policies symbolized by motorization and advocates a return to the way people used to get around before the advent of speedy, modern contrivances. Auto exhaust, noise and other forms of pollution have now reached a point where they cannot be left unchecked any longer. City dwellers are worried about civilization-caused motor pollution that impairs the health and destroys nature. It is against this background that the bikecology movement is spreading quickly.

Why this renewed interest in the bike? For one thing, it does not generate noise, cause pollution or destroy nature and for another, it helps to improve the health. Now, the lowly bicycle, which was once shunted aside for motorization, has come back into its own again. The bikecology movement does not regard the bike only as a form of recreation but also as a means of transportation. To us, who cannot do without a car for even a single day, this seems to be a revolutionary idea. But it has been unexpectedly hailed by city dwellers who hope for a more natural life. Cycling, by exercising our muscles, by bringing us in contact with nature and by enabling us to appreciate the beauties of nature, provides us with mental comfort. It is now attracting attention as a form of wholesome recreation.

Japan produced 4,950,000 bicycles in 1971, ranking second in the world after the United States which turned out 6,300,000. The figure was a gain of 9.3 per cent over 1970 due to an increased demand spurred by the bicycle boom. Bicycle exports also were good. The trend in the industry is toward diversification, that is producing all sorts of types such as sports cycles and minicycles. Bridgestone Cycle Industry Co., Ltd., Japan's biggest maker, is concentrating on new models, such as 10 and 15-speed sports bikes and come-apart bikes.

A Ministry of Construction survey reveals there were 30,000,000 bicycles in Japan as of the end of 1970, an increase of about 5,600,000 over the year before. Exactly 69.3 per cent of all households in Japan owned bikes in 1971. This means that there was one bicycle for every 3.5 persons, a ratio placing Japan seventh in the world after the north European countries.



Assembly plant of Bridgeston Cycle Industry.

However, there are only about 1,420 kilometers of exclusive cycling roads in Japan, which is far less than what the United States and West European countries have.

There has been a cry for the need to build exclusive cycling roads where people can ride their bicycles in safety and enjoy cycling. And in 1970, the Cycling Road Improvement Law was enacted at the proposal of the Government for this purpose.

As a result, the Ministry of Construction has decided to subsidize the construction of long cycling roads and, as a starter, has begun to build one along the Pacific coast. This exclusive cycling road will be 1,560 kilometers long and is designed to link Inubo point on the Pacific coast in Chiba Prefecture with Wakayama. It is included in the Ministry's plan to build a total of 25,347 kilometers of cycling roads throughout the country which, when completed, will enable cyclists to travel from one end of Japan to the other. Work on improving and constructing exclusive cycling roads, which will protect cyclists



Shimano Industrial Co., Ltd. in Sakai City, Osaka Prefecture is one of top bicycle parts makers.

Left: In 1971, a total of 1,270,000 sports-type bicycles were manufactured in Japan. This was 25.2% more than was produced in the previous year, indicating that more and more people are taking up cycling as a sport. Right: They push the pedal through the woods, with shafts of sunlight leaking through the leaves and striking them on their backs. On Sundays and holidays, they bring out their bikes in search of nature.

Popularity of Cycling Steadily Growing in Japan

from automobiles and enable them to enjoy cycling in safety, is progressing rapidly.

The bicycle industry and many cycling groups are also making efforts to popularize the bicycle still further. Safety cycling lessons and morning cycling sessions are held at parks and cycling courses throughout the country. In Tokyo, driveways in the Outer Gardens of Meiji Shrine are closed to automobiles on Sundays and holidays to enable cyclists to use them. According to the Cycling Road Association which keeps a stock of 300 bicycles for rent at the gardens and supervises cyclists there, about 3,500 people hire them each day. On holidays, the gardens are crowded with families and groups of young people riding bicycles.

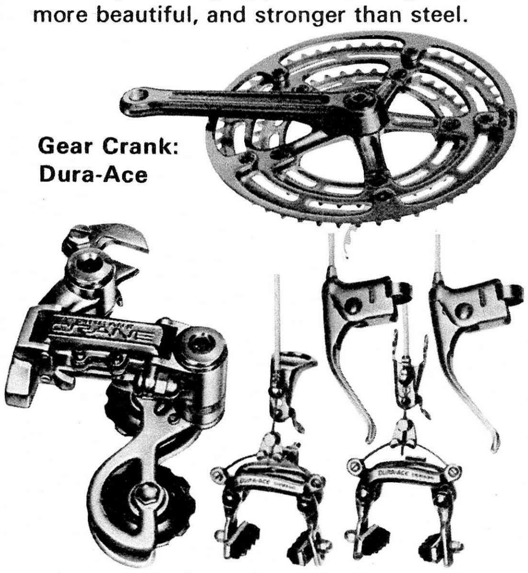
Last year, the bicycle industry, in cooperation with the Ministry of Education and the Ministry of International Trade and Industry, built the world's first cycle sports center for ¥600 million. The center covers 1,680,000 square meters in the hills in the Izu Peninsula and has many facilities including a five-kilometer circuit, a beginners' course and a three-kilometer test course. The average width of the cycling roads there is 10 meters, with the surface of the asphalt roads coated with pulverized rubber and sand to prevent slipping. One of these courses has a rising gradient of 12 per cent and a long downgrade where a rider can reach speeds up to 80 kilometers per hour. This is a new world for pedal pushers only two hours from Tokyo where they can enjoy cycling to their hearts' content.

Japan is now in the midst of a cycling boom. It seems it is here to stay instead of fading away like a one-time fad.



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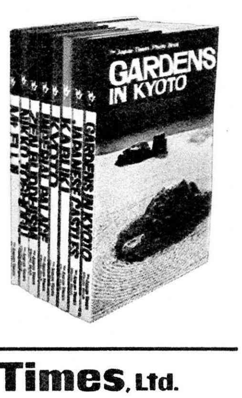
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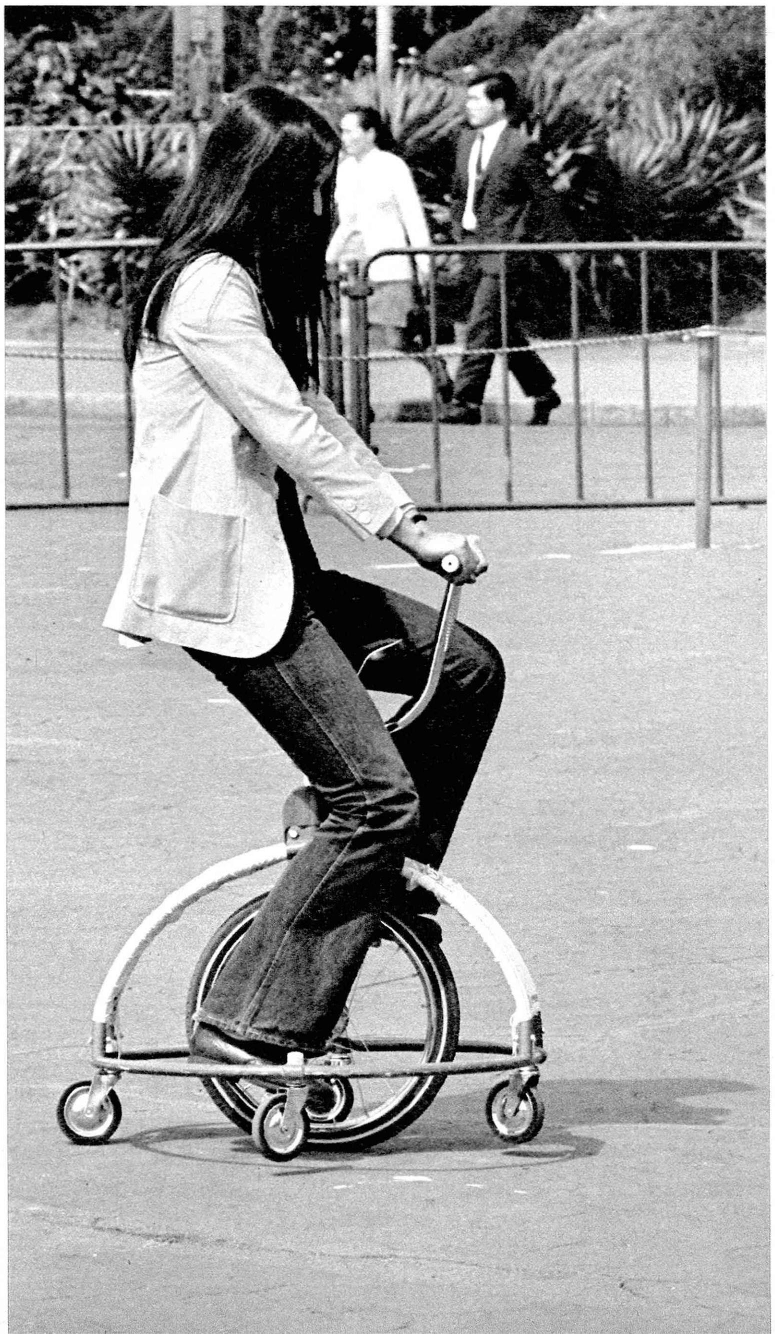


Above: In order to popularize the use of bicycles, the Bicycle Industry Promotion Association holds an annual Japan Bicycle Show. The show this year was held on a 12,000 square meter area in the central square of the Meiji Shrine Outer Gardens. The exhibits included expensive models, oddly shaped bicycles, and old-style models. Right: The Meiji Shrine Outer Gardens was the first place in Japan to be thrown open to cyclists on Sundays and holidays to create a "cycling paradise." The course set aside for the exclusive use of cyclists is only a short 2.3 kilometers long but it is popular among Tokyoites. The course attracts about 6,000 cyclists on a holiday.

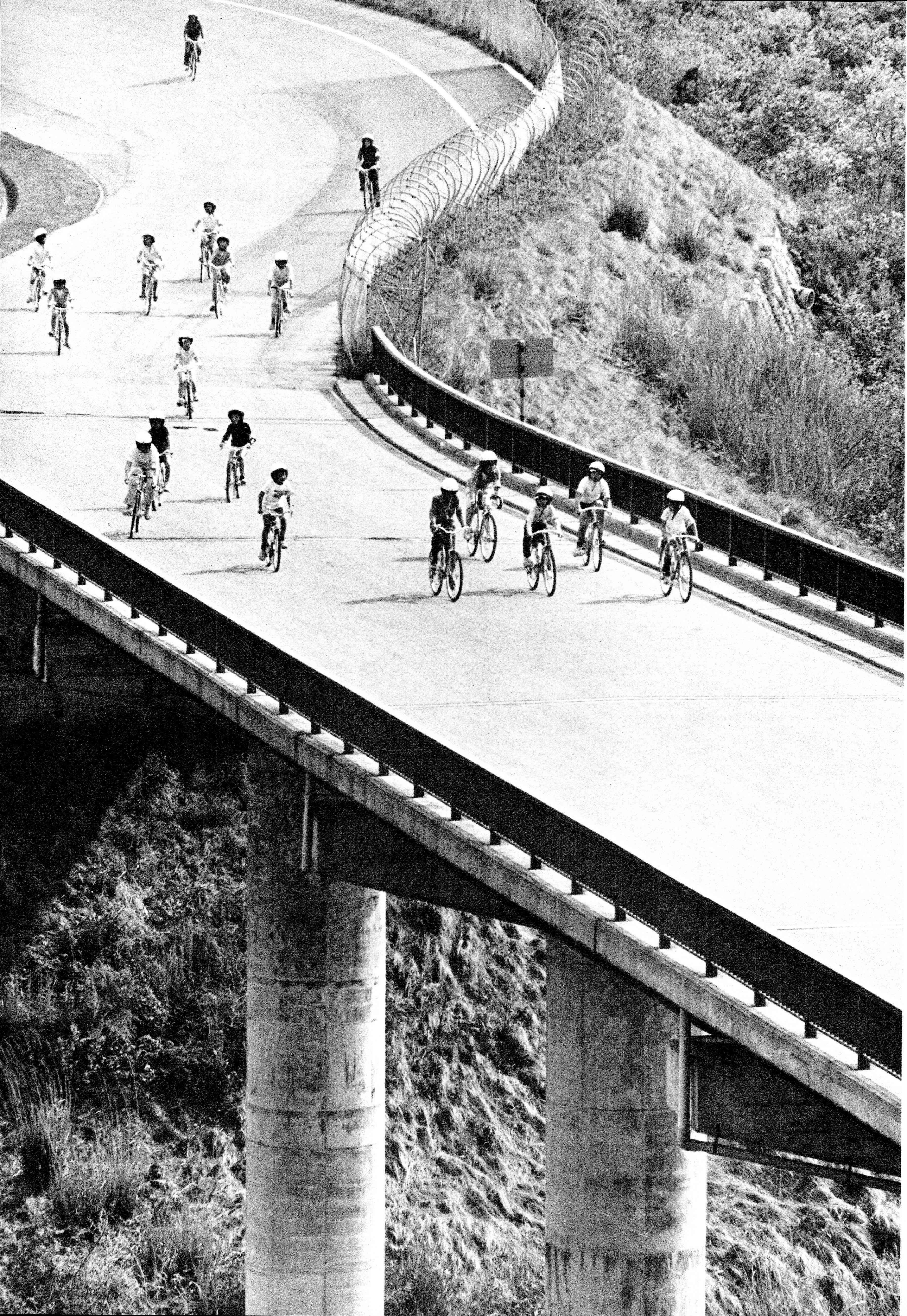








Left: This girl is trying out a one-wheeled bicycle equipped with four small training wheels. The going is clumsily slow but there is enjoyment even in that.





Left: The Cycle Sports Center at Shuzenji in Izu Peninsula, just two hours from Tokyo, is a world specially designed for cyclists. The center has a total area of 1,680,000 square kilometers. Above: Cutting through the wind with silver spokes flashing in the sun, the young boy finds it most scintillating to push the pedal with all his might on the well constructed course. Next color page: Cyclists are joyfully weaving through thickets in Koganei Park located in the Musashi Plain in the suburbs of Tokyo.





Richly Colored Murals of 1,300 Years Ago Discovered

Japan's Biggest Archaeological Find since Last War



Figures of women on eastern wall. The four women are ladies-in-waiting of the interred person. Their round faces are reminiscent of women in ancient Chinese pictures, but their hairdo is similar to that of Korean women of those days.

In March this year, richly colored murals were discovered inside the Takamatsuzuka Tumulus located in the Village of Asuka near Nara, Japan's ancient capital. This marked the first time that such excellent ancient murals had been found in this country, and the valuable discovery, which it is said might even result in a rewriting of Japan's ancient history, became the biggest topic in the Japanese press for some time.

From the 4th to 7th century, powerful clans in Japan built many large-scale tumuli and historically, this period is called the Age of Old Mounds.

Takamatsuzuka Tumulus, where the latest discovery was made, is presumed to have been built late in the 7th century or toward the end of this age. It is a round barrow 18 meters in diameter and 5 meters in height, and its excavation was undertaken by the Kashiwara Archaeological Research Institute (headed by Prof. Masao Suenaga of Kansai University.)

Murals, each measuring 2.65 meters long, 1.04 meters wide and 1.13 meters high, which comprise human and animal figures, are painted on about 5-millimeter-thick plaster covering the walls of an oblong stone chamber extending from north to south. Near the southern ends of the eastern and western walls are the figures of four valets and as many ladies-in-waiting, respectively, while pictures of four ladies-in-waiting each are painted near the northern ends of the two walls. At the center of the eastern, western and northern walls are the figures of imaginary animals—that is, "Seiryu" (Blue Dragon), "Byakko" (White Tiger) and "Gembu" (a combination of tortoise and snake), respectively. Painted on the ceiling is a constellation with stars, made in gold leaf with a diameter of 8 millimeters, being linked with red lines.

The figures of ladies-in-waiting bear great resemblance, in both composition and facial features, to groups of women found in the murals of ancient Chinese barrows built in the days of the T'ang Dynasty (618–907 A.D.), while the women's garments—a short gown worn on a long skirt—are very much reminiscent of female figures in the murals of ancient Korean barrows. Thus the influence of Chinese and Korean culture is clearly visible in the newly found murals. Since there is also marked resemblance to the apparels of women figures in the ancient embroidered works of Japan, it is supposed that people in the high society of those days skillfully introduced the top fashion of foreign countries and blended it into Japan's inherent clothing style.

Like the female figures, the valets in the murals stand about 40 centimeters tall, and experts' investigation has revealed that six colors are used.



"Gembu" on northern wall—one of four imaginary animals conceived in ancient China. It represents a tortoise with a snake coiling.

"Seiryu," "Byakko," "Gembu" and "Shujaku" (Red Bird), which is presumed to have been painted on the southern wall but later destroyed by grave thieves, constitute a set of four imaginary animals conceived in ancient China. Called "Shishin" (Four Deities), "Seiryu" represents a dragon, "Byakko" a tiger, "Shujaku" a phoenix and "Gembu" a combination of tortoise and snake, respectively put up for worshiping in the direction of east, west, south and north. Similar animal figures have also been found in large numbers in the murals of ancient Chinese and Korean barrows.

The constellation on the ceiling, also the product of imagination in ancient China, is supposed to symbolize the post-mortem world of the deceased.



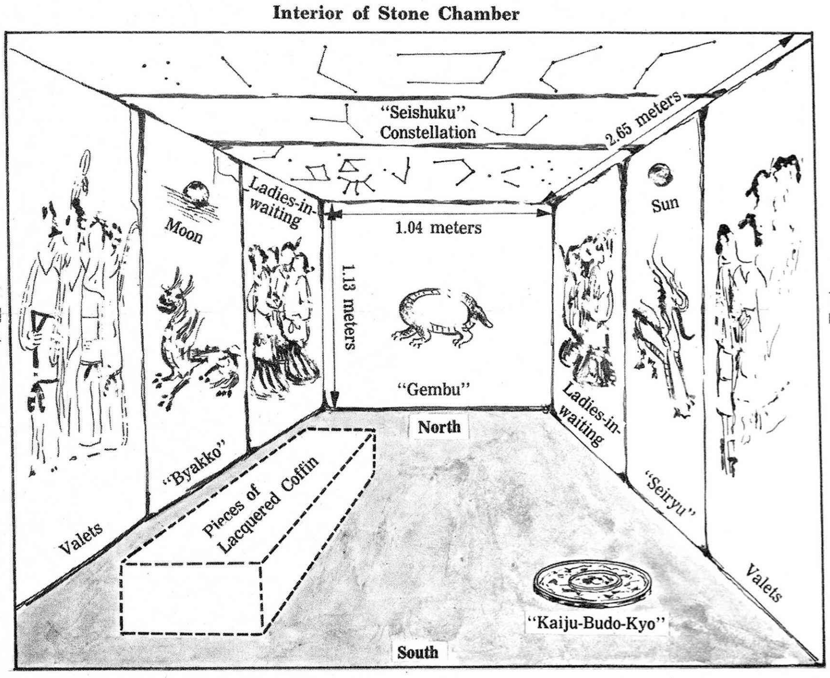
"Byakko" (White Tiger) on western wall. The tiger was originally colored in white, but the color has peeled off, leaving only outlines.

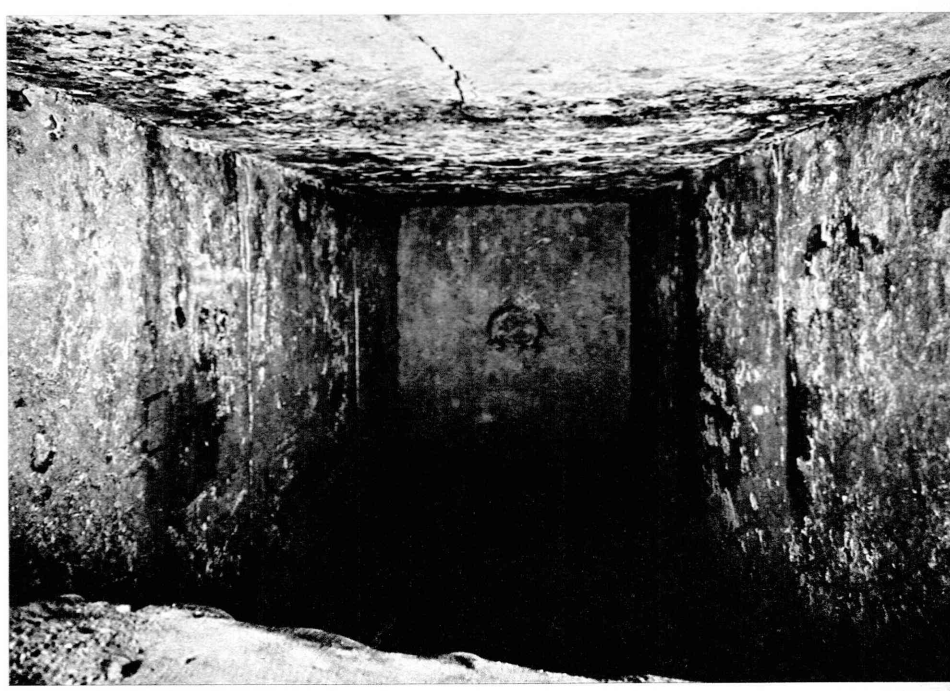
Also discovered in the stone chamber are broken pieces of a lacquered wooden coffin, a Chinese mirror made of bronze with a pattern of grapes and animals on the back, pieces of human bones believed to be those of the buried person, tiny glass balls, gold and bronze ornaments of the coffin, and silver ornamental parts of a sword.

Various problems remain to be solved regarding Takamatsuzuka Tumulus—for instance, whether the interred person was a naturalized person from the continent or an Imperial prince, and who painted the murals. But the discovery of the murals and burial articles, which may well be termed a "time capsule" of ancient Japan opened 1,300 years later, has added a fascinating new dimension not only to Japanese archaeology but also to the study of Japan's ancient history and art history. Moreover, it is expected to give a new valuable clue to a further clarification of Japan's cultural interchange with China and Korea in olden times.

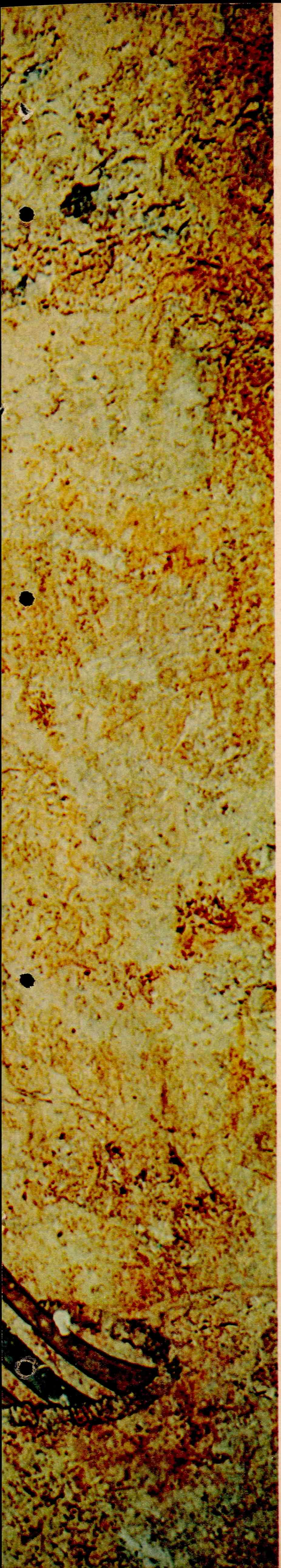
The entrance to the stone chamber of Takamatsuzuka Tumulus has been tightly sealed again after emergency measures for preservation. However, the Cultural Affairs Agency will invite not merely Korean and Chinese scholars but also European experts to visit the tumulus this autumn for comprehensive survey and research.

Interior of Stone Chamber

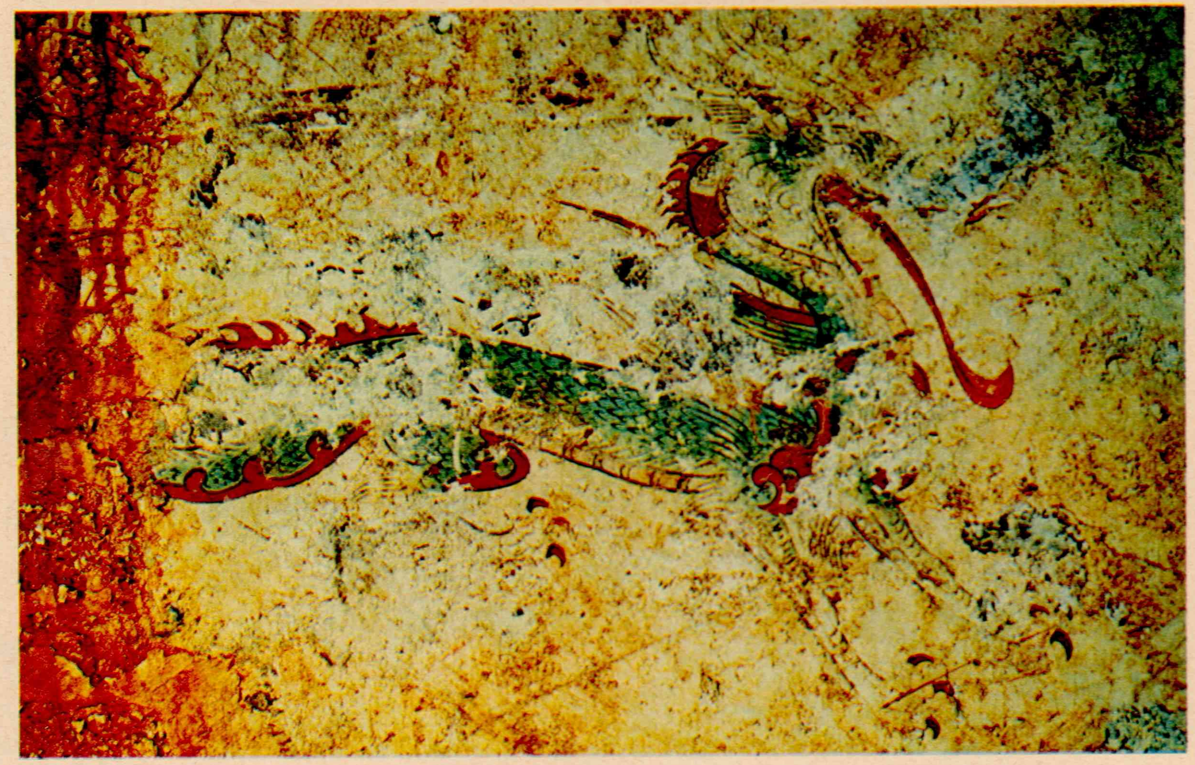












Left: Women figures on western wall. Their garments with long vertically striped skirts were presumably the formal dress of court ladies around the 7th to 8th century. Held by the woman at extreme left is a fan-like "kazashi" used by ancient nobility to hide the face. Top: Figures of men on eastern wall. Of the four valets, the two figures at right were seriously damaged by grave thieves. Bottom: "Seiryu" on eastern wall —one of four deities. Opening the mouth widely, it shows off fangs and extends a long red tongue. Nails on its four feet are very sharp.

OKINAWA

Vast Expanse of Beautiful Sea, Unique Culture

An emerald green sea, pure white sand, multi-colored tropical fish twisting and turning in the crystal clear water around the coral reefs. And just as clear is the sky, a dazzling azure; "deigos" flower promiscuously; and deep red hibiscus are bathed in the glittering semitropical sun. Located at the southernmost tip of Japan, with its myriad islands dotting the subtropical sea, Okinawa Prefecture is rich in a kind of natural beauty not to be found in Japan.

Not only is its natural environment beautiful but its culture is also wonderful, a unique one that goes back to the golden age of the 15th century when Ryukyuan kings ruled the isles. Plaintive songs and dances that have been transmitted down through the ages from island to island, folk stories that contain the fervor of a subtropical country, folk art objects boasting superb artistry, all this, even down to a single piece of roof tile, oozes with a uniqueness that can be found only on Okinawa.

This fascinating island, which the U.S. returned to Japan on May 15, has attracted the attention of the world—with its boundless stores of tourist resources, and as the site of the international ocean exposition in 1975.

OKINAWA Prefecture is composed of 60 islands of varying sizes stretching in an arc roughly halfway between Kagoshima Prefecture and Taiwan.

Okinawa is the centerpiece of the Ryukyu chain, other islands being the Miyako Islands, Yaeyama Islands and Senkaku Islands. Of these islands, only 49 are inhabited. The prefecture has a total area of 2,388 square kilometers and a population of 945,111, according to the 1970 census.

Okinawa, the largest island, has an area of 1,275 square kilometers and occupies more than half of the total area of the prefecture. Ninety per cent of the prefecture's population is concentrated on this island. The city of Naha, seat of the prefectural government, has a population of 300,000, giving it an extremely high population density of over 8,000 inhabitants per square kilometer, which is much more than that of Tokyo or Osaka.

Okinawa is close to mainland Japan. Naha is only a 2-hour 40-minute ride from Tokyo by air. Japan Air Lines and All Nippon Airways fly regular flights to the island daily. Naha boasts such modern hotels as the Ryukyu Tokyu Hotel and the Okinawa Hotel.

It's always summer on Okinawa. The average yearly temperature in Naha is 22.1 degrees centigrade, 7.4 degrees higher than Tokyo. In midwinter, temperatures range between 15 and 18 degrees centigrade. But summer temperatures soar to only 27 to 29 degrees centigrade, about the same as Tokyo. The islands abound in subtropical flora such as "deigo," "gajumaru," mangroves, papaya and pineapple. Okinawa also lies in the path of the typhoons that are spawned in the south Pacific. From July to October, especially the island is frequently buffetted by these devastating storms.

A superb culture heterogeneous from Japanese culture flourished on Okinawa about 500 years ago. The Ryukyu Kingdom, which was established on the main island of Okinawa in the 12th century, gradually expanded its sphere of influence and in the 15th century controlled all the Ryukyuan islands. It pursued a policy which banned war and emphasized peace. Taking advantage of its geographical position, the kingdom energetically engaged in trade with the Japanese mainland, China, Korea, and the south Pacific islands, and built up its own unique culture with wealth acquired through this business activity. The archetypes of such traditional Japanese skills as dyeing and weaving can be found in Okinawa crafts which flourished during the golden age of the Ryukyuan Kingdom in the 15th and 16th centuries. Okinawa then served as a channel, an infuser of culture into the Japanese mainland.

In the 17th century, the Ryukyuan Kingdom came under the control of the Satsuma clan and lost its independence. Then as Japan strode down the road to modernization during the Meiji Restoration of 1868, the Ryukyuan Kingdom came to an end and reemerged as Okinawa Prefecture.

Shuri, the capital of the Ryukyuan Kingdom, was completely devastated in World War II and precious cultural assets were nearly all destroyed. But we can visualize the splendor of that era by the remains of the stone wall of Shuri Castle and the Shurei-no-Mon (Gate of Courtesy) rebuilt after the war.

In the closing days of World War II, Okinawa became the decisive battleground between the Japanese and American forces and was literally turned into an island of tragedy. From April to June, 1945, over 200,000 people lost their lives in the fierce battles that were fought. According to a pamphlet issued by Naha city, 163,302 Prefectural residents, 65,908 Japanese and 12,520 American troops were killed in the battle for Okinawa.

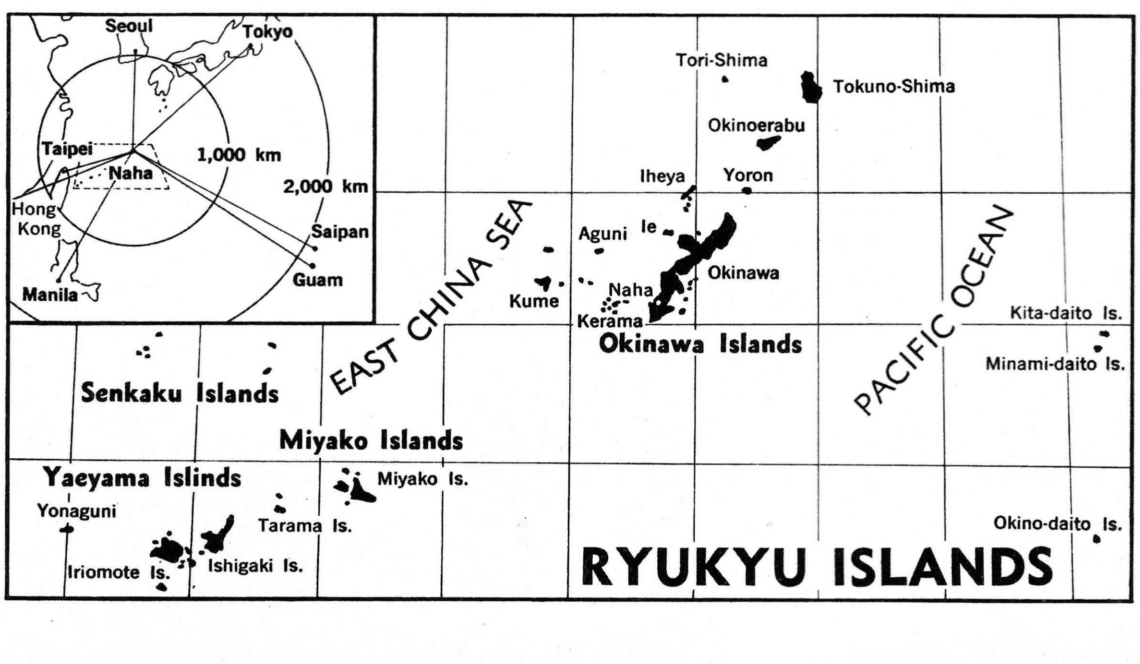
Mabuni Hill on the southern end of Okinawa island—the place where the war ended—is studded with monuments dedicated to the souls of those who died in the fighting. There are about 80 of these monuments, including the Tower of Himeyuri (lilies) dedicated to the spirits of 190 girl students who joined army hospitals as voluntary nurses and committed suicide, all "mutely speaking out" to visitors of the tragedy of war and the preciousness of peace.

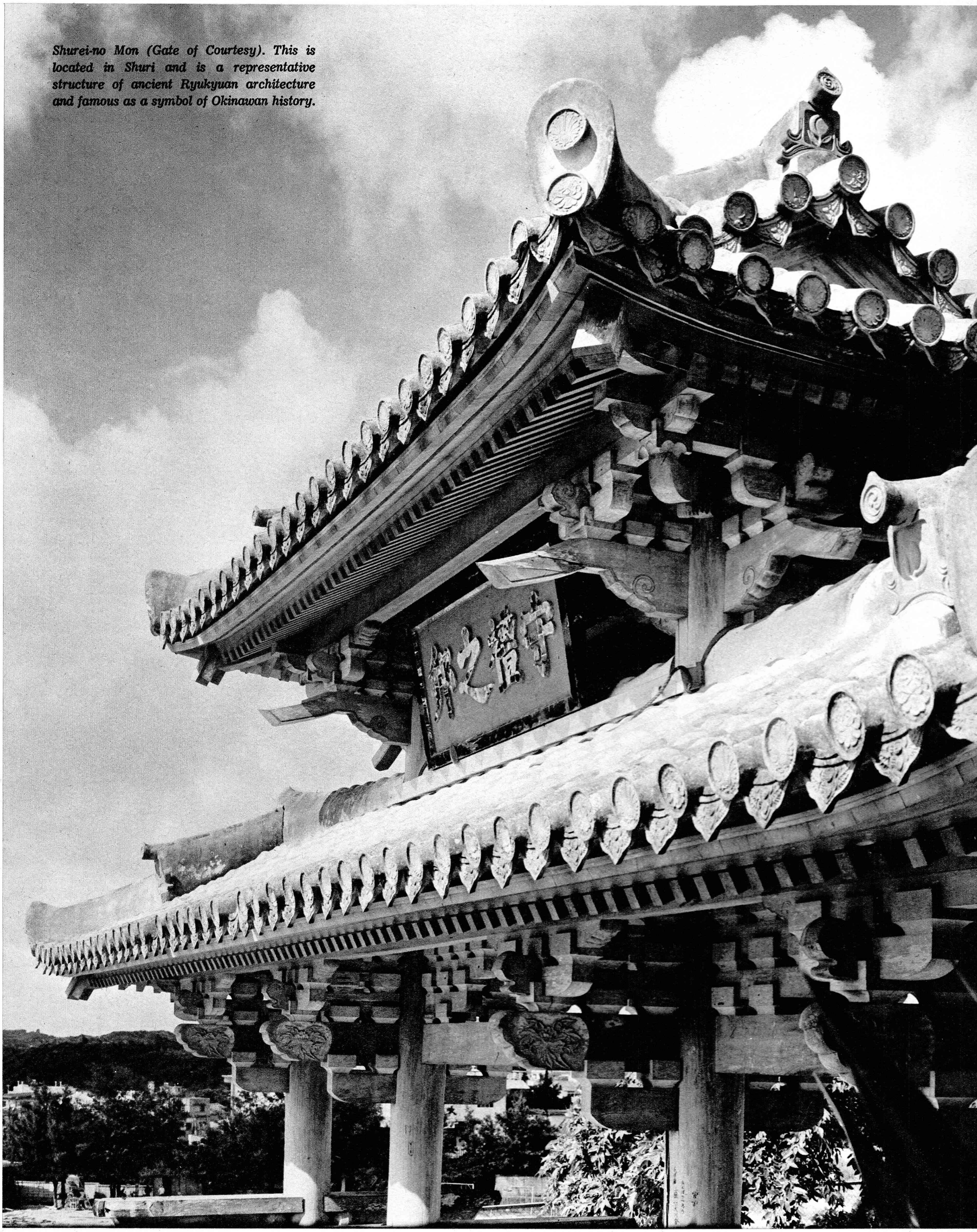
Okinawa was placed under the jurisdiction of the U.S. after the war, but was finally returned to Japanese administration on May 15 last. Okinawa had finally come back to Japan after 27 long years.

IN the new era, Okinawa is attracting world attention for it will host an international ocean exposition for six months, from March to August, 1975. Its theme will be "The Sea and Its Desirable Future."

This ocean exposition is being held to commemorate the return of Okinawa to Japan. Its site has been chosen on the Motobu Peninsula in central Okinawa facing the East China Sea. It is an official international exposition, being held under the International Expositions Convention, the same as was EXPO '70 in Osaka.

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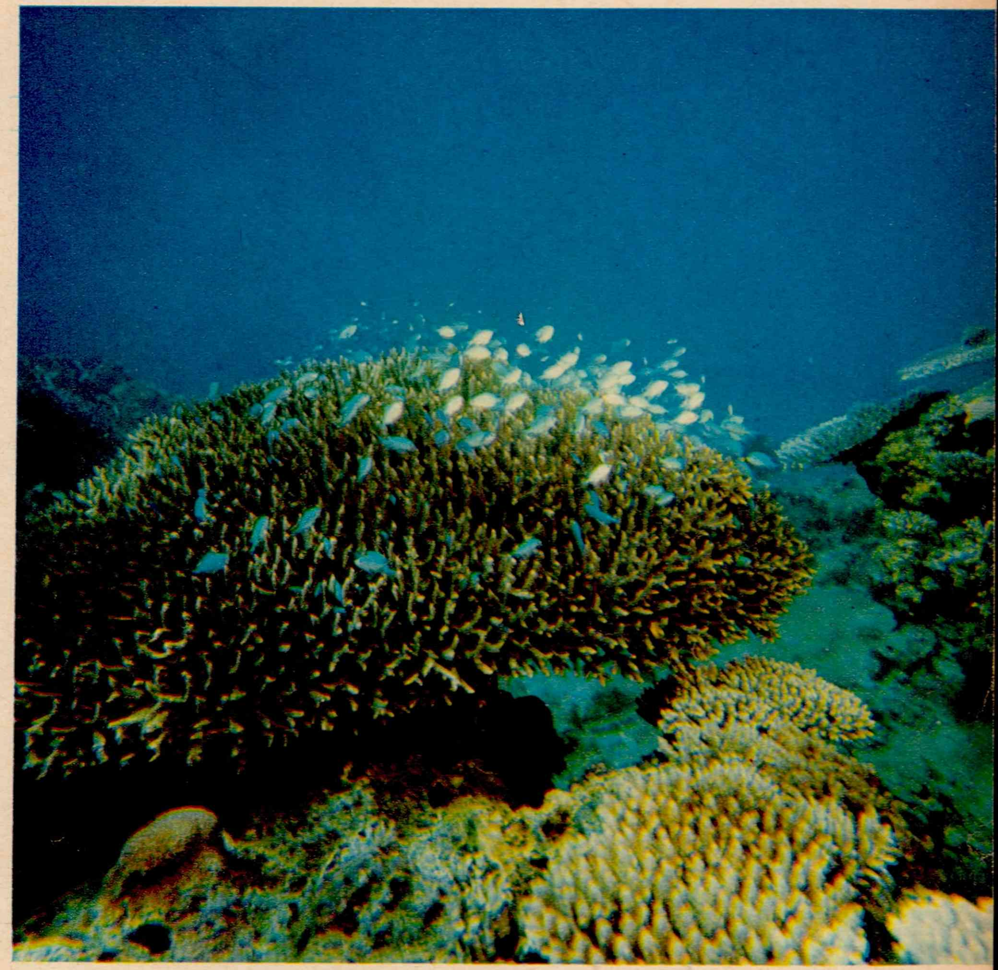


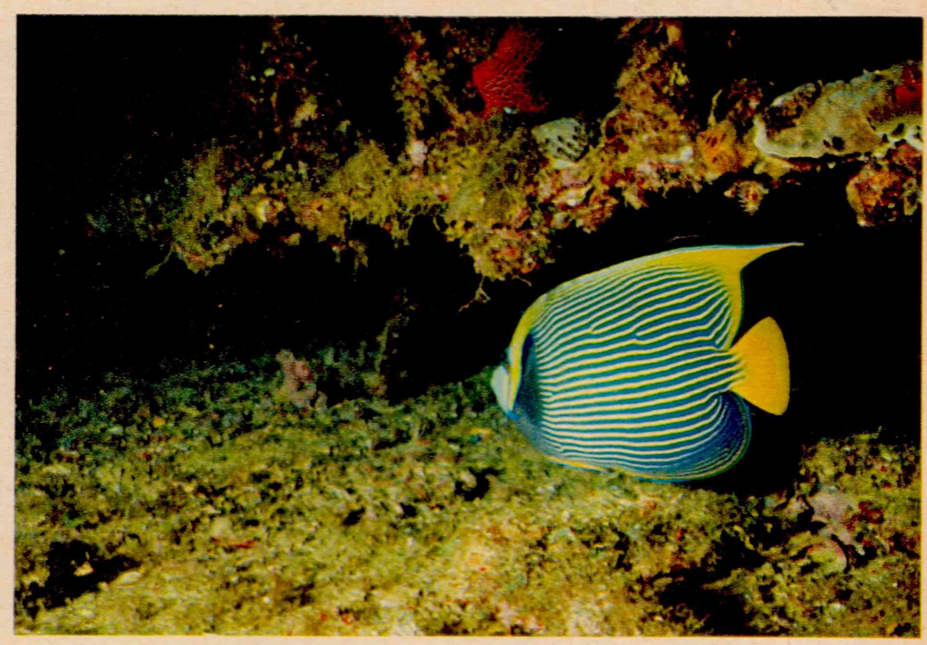


Shurei-no Mon (Gate of Courtesy). This is located in Shuri and is a representative structure of ancient Ryukyuan architecture and famous as a symbol of Okinawan history.

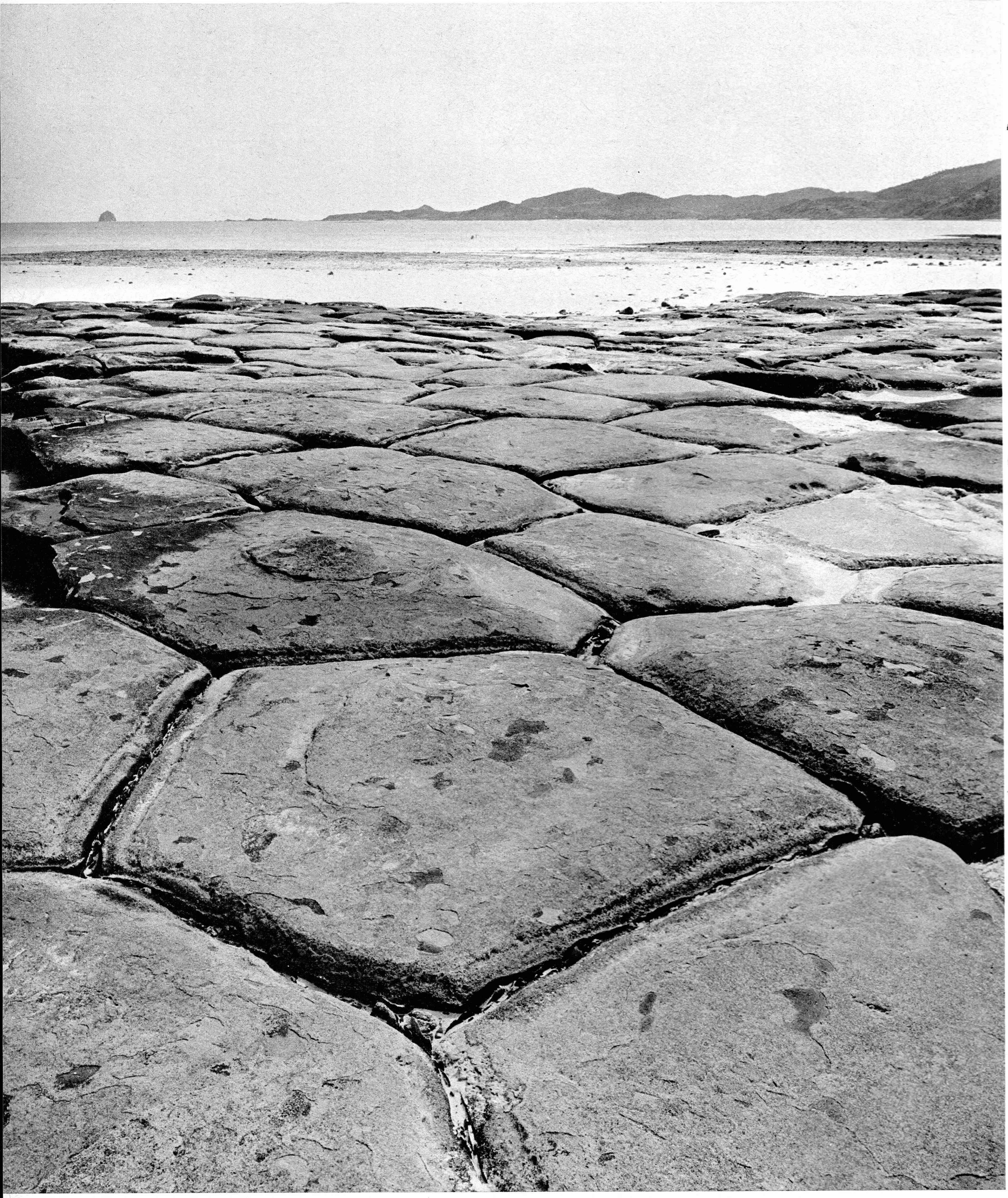




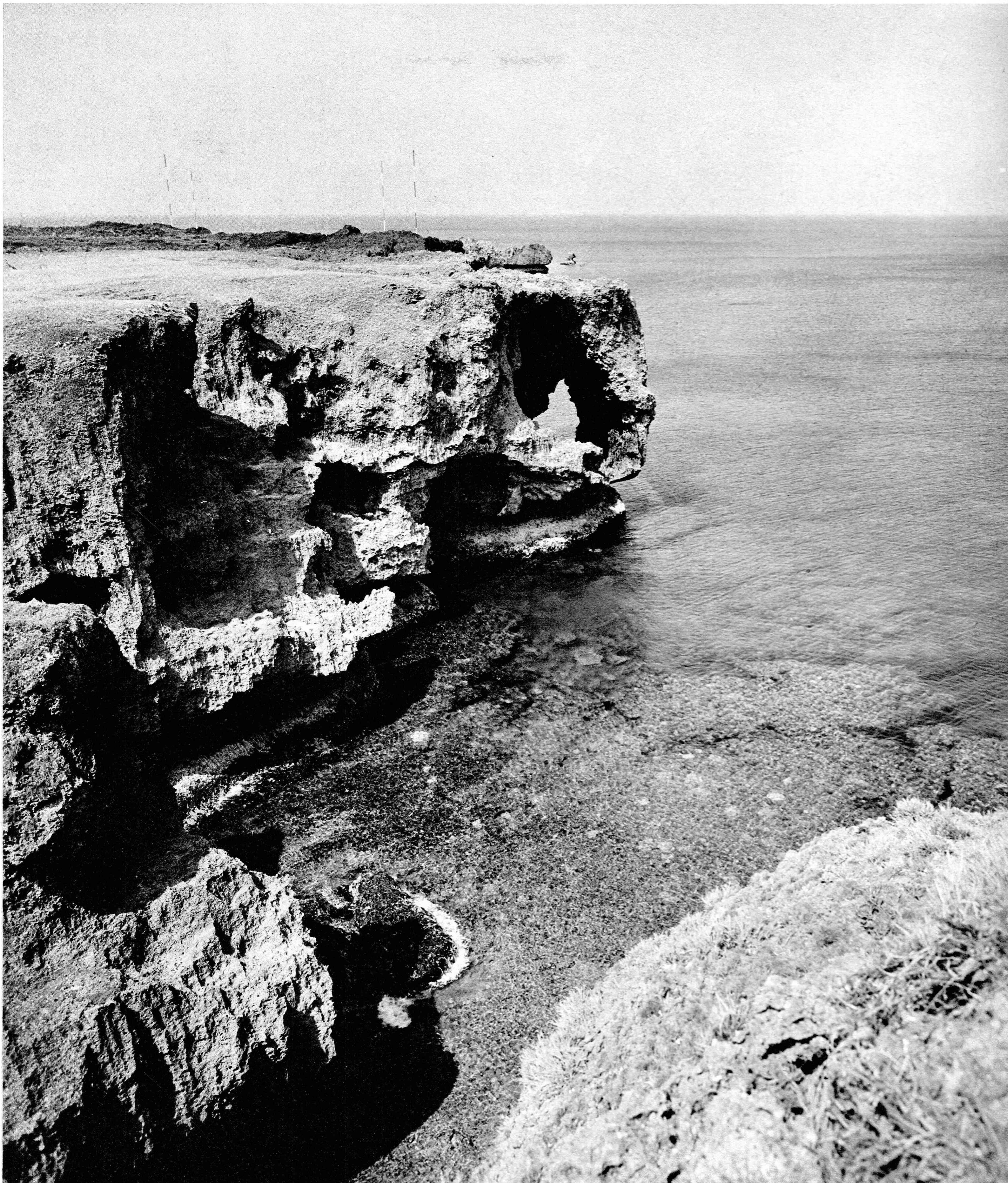




Left: Cape Hedo on the northern tip of Okinawa Island. The unbelievable color of the beautiful sea which surrounds the Okinawan islands has a magnetic appeal as do its luxuriant semitropical plants. Above photos: The undersea view around Okinawa merits particular appreciation. The sea of the island chain is noted for limpid water and abundance of fishes, corals and other animals and plants.



The terraced rocks of Ojima Island. The coast is lined with pentagonal and hexagonal rocks neatly laid out, giving it an odd appearance like that of a turtle's shell.



Manzamo, a scenic spot facing the East China Sea in the central part of the island of Okinawa. The crystal clear sea sparkles under a blistering sun.







Opposite page: Hibiscus flowers adorn the garden of a house. Red roof tiles of the house in the background are peculiar to Okinawa. Left: A woman in traditional Okinawan attire. Her hairdo is done in ancient Ryukyuan style. Below: "Deigo," the prefectural flower of Okinawa. A native of India, it was introduced into Okinawa at the height of the Ryukyuan Kingdom in the 15th century and has since been cultivated widely as a garden plant.



Okinawa to Host Int'l Ocean Exposition In 1975

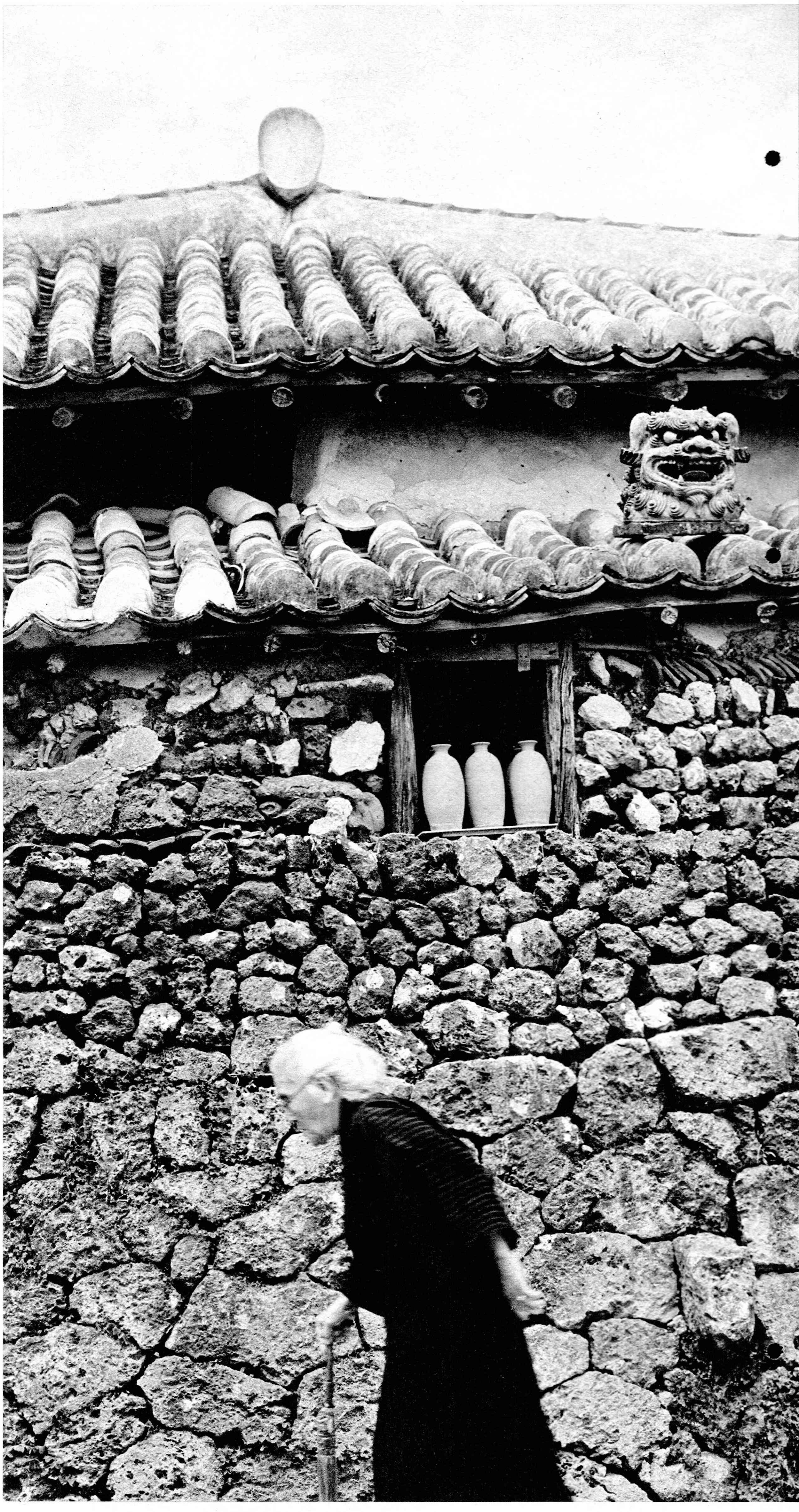
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According to the plans of the Okinawa International Ocean Exposition Association, there will be two large fairgrounds—one on land covering 66 hectares and one at sea with 33 hectares—where a theme pavilion, Japanese Government pavilion, foreign government pavilions and industrial pavilions will be constructed. A city on the sea using floating blocks, desalination equipment, submarine walks for admiring coral reefs and tropical fish and an undersea farm for raising instead of catching fish will also be built.

About ¥50,000 million in direct investment and ¥100,000 million in indirect investment will be poured into this ocean exposition where the cream of the world's oceanic expertise and techniques will be brought together to probe ways of protecting and developing ocean resources and to seek to find the direction oceanic leisure should take in the future. Great expectations are being placed on this exposition in Okinawa, hoping that it will serve as a detonator to trigger a boom in regional development. The Okinawa Exposition Association believes that 4,000,000 people (including 300,000 foreigners) will visit the exposition.

The association will decide on concrete project plans by the end of this year and will start construction from the next fiscal year.

Right: "Tsuboya" (pottery) in Naha. The pottery made here is highly valued as folk craft art items. The appearance of the pottery that has carried on its trade for 300 years is still the same and seems to be fiercely resisting the winds of change blowing over the face of Okinawa.







Above: Houses on Taketomi Island. Taketomi Island is a small coral island famous as a treasurehouse of folk art and craft. The appearance of the house itself has the flavor of a rustic folk craft art object.



Wild palm trees on Iriomote Island. This island is known as the last untrodden land in the Ryukyu Islands, and more than 90 per cent of the island is still covered with dense subtropical primeval forests.

Photographs by Mitsumori Color, Michio Goto, Okinawa Prefecture and the Okinawa Reporter.

SHIN-YAKUSHIJI TEMPLE



The image of Divine General Bassara.

Treasurehouse of Buddhist Images

Photographed by MICHIO NOGUCHI

Far from the madding crowds of tourists, the Shin-Yakushiji Temple in Nara is still enveloped in the quiet atmosphere of old Japan. The temple, as well as being an outstanding architectural edifice, houses several Buddhist images that are consummate works of art. Fortunately this religious institution has been spared the fate that has befallen other similar structures in this travel age.

In Nara, mellowed by a history going back 1,200 years, religious structures blend harmoniously with the natural environment and an exquisite atmosphere of calm prevails that brings a moment of peace to the minds of those who visit the city.

There are many different types of visitors to Nara, which in the 8th century was the capital and at the same time, the mecca of Buddist culture in Japan. They include students of ancient fine arts, those who are infatuated with majestic temples and Buddhist statues, those who are charmed by novels, poems and essays on Nara, those who make a pilgrimage and those who just pay a casual visit. However, all seem to have something in common—a desire to free themselves from the grasp of modern culture with its emphasis on science and technology as well as from the stresses of management society.

Nara, as is the case with Kyoto, is already being overwhelmed by an onslaught of "tourist hazards." It is hard to believe, but the Todaiji Temple, famous for its huge Buddhist statue and the Horyuji Temple, whose wooden structures are in the oldest in the world, attract more than 1,000,000 tourists a year. The areas in and around these temples are jammed with sightseeing buses and cars on holidays. The congestion is so terrible that visitors are heard to complain: "We don't know if we have come here to appreciate the Buddhist statues or to see the faces of fellow travelers."

The Shin-Yakushiji Temple is only a 20-minute walk from the Todaiji Temple.

With the huge roof of the Todaiji Temple's great Buddhist sanctum out of sight beyond Nara Park, where flocks of deer hug the cool shade of massive trees, there is a road that leads into the suburbs. It is lined on both sides with antiquated houses with crumbling walls, providing an ideal approach to the world of old Japan. The road is too narrow to permit sightseeing buses. It leads through an area whose atmosphere is reminiscent of the bygone days of the ancient capital by some wheat fields that can be seen in the distance past the main gate of the Shin-Yakushiji Temple.

This temple was founded in 747 by Empress Komyo, the pious consort of Emperor Shomu to pray for the recovery of her husband from an eye affliction. Buddhism, which was first introduced into Japan from Korea in the 6th century, gradually took root among members of the Imperial Family and aristocrats and flourished into a national religion in the Nara Period (710-794) when the capital (seat of the Imperial Court) was established in Nara. Especially in the reign of Emperor Shomu, a devout Buddhist, who reigned from 729-749, Buddhist art reached its zenith. In history, Emperor Shomu's reign is known as the Tempyo Era. The Shin-Yakushiji Temple is an architectural masterpiece consummated in this era.

A few yards beyond the time-beaten main gate lies the main hall of the temple. This imposing edifice is an architectural jewel, simple yet solid and graceful, which together with the quietness of the surroundings, lulls the senses into a peaceful and tranquil world. This sereneness is the dominant feature of the architecture of the Tempyo Era. The graceful, sloping lines of the hall's roof are unique in their beauty.

But this exterior magnificence pales in comparison to the wondrous splendor inside—13 Buddhist statues. The main object of worship is a

Continued



Front view of the main hall of the Shin-Yakushiji Temple. A simply-built structure, it exudes a solid feeling of stability.

Continued

seated image representing Yakushi-Nyorai, the Lord of the Eastern "Joruri" Paradise. It is installed in the center of a circular earthen pedestal and surrounded by 12 clay images of the Juni-Shinsho (Twelve Divine Generals). The image of Yakushi-Nyorai is carved in wood and is about two meters tall. It was made late in the 8th century. Each clay image is life-size. They were finished in the middle of the 8th century. Tetsuro Watsuji (1889-1960), the celebrated philosopher, wrote about the image of Yakushi-Nyorai in his book "Pilgrimage To Old Temples."

"The stern face of Yakushi is black from burning incense, with its eyes, unusually large for a Buddhist statue, gleaming fiercely through its sooty mask. The face of the image when viewed from the front looks a bit strange perhaps because of this black coating, but on closer scrutiny, the features are sharp and well defined. It is a very good face. This is abundantly clear when it is viewed from the side. The massive sweep from the shoulders to the arms conveys an impression of brute strength. I don't believe that there are very many images carved of wood that are so imposing as this. The amazing thing about this statue is that it is not only carved out of a single piece of wood but that it has a unity that is highly symmetrical. It is perhaps the superb workmanship that imbued the image with a power that overwhelms its viewers."

The Twelve Divine Generals protect Yakushi-Nyorai and those persons who believe in his teachings. Each divine general guards the Lord of the Eastern "Joruri" Paradise and his worshippers for two hours. This means that the 12 divine generals watch over them 24 hours a day year in and year out. Some of the divine generals hold swords, others arrows, but each has his own individual expression brimming with a grandeur befitting a guardian deity.

The images of the Twelve Divine Generals were painted in brilliant colors of blue, green, vermillion and gold when they were made and are said to have presented a magnificent sight. Their past splendor can be easily visualized from the flakes of coloring left on their faces. Images of divine generals are enshrined at various temples but those at the Shin-Yakushiji Temple are reputed to be the best of all.

Originally Buddhist images were created as objects of worship not as objects of art to be appreciated. But, outstanding Buddhist images have an artistic quality that never fails to fascinate those who view them regardless of their value as objects of worship. The seated image of Yakushi-Nyorai is one of these pieces.

Visitors to this famous temple, which is embraced in the quietness of the ancient capital, are without fail delightedly surprised on seeing these Buddhist images in the main hall just as they are when they view a superb artistic creation.

The image of Divine General Bassara. Its expression of wrath is so real that it overwhelms all those who view it.









Three representative "divine generals" of Shin-Yakushiji Temple. Each divine general has his own individual expression brimming with a grandeur befitting a guardian deity. Images of divine generals are enshrined at various temples but those at Shin-Yakushiji are reputed to be the best of all.








Above: Seated image of Yakushi-Nyorai, chief object of worship at Shin-Yakushiji Temple. Carved in wood, it is about two meter high. Noted as a Buddhist image with a fine profile, it was created in the 8th century. Right: Interior of the main hall. The image of Yakushi-Nyorai is seated in the center of the stage surrounded by images of the Twelve Divine Generals. All the Buddhist images except one which was remade at a later date have been designated national treasures.







CIRCLING SHIKOKU

Photos and Text by JOHN LOW

AT any given moment this summer, well over 100 buses, each with four or five dozen passengers, are making Shikoku's 88 temple pilgrims' tour. For religion and fun, the pilgrims will take two weeks, travel 1,400 kilometers, see some of Japan's most away-from-it-all scenery, and gain—the gods willing—purity of heart and spirit. A few cover the 1,400 kilometers on foot. We drove.

We watched bus pilgrims begin their tour at the traditional beginning, Ryozan Temple in north-east Tokushima Prefecture. Some pilgrims bought wide, woven sedge, conical hats at a shop outside the gate. In the temple grounds some bought staffs with bells attached. All acquired memorial albums in which they'd collect seals from all 88 temples.

After Ryozan-ji, the pilgrim's route wound up the Yoshino River valley, up into the rough highlands of central Shikoku where mountain azalea's purple contrasted with bamboo frond's green.

Tokushima, first major city on the pilgrim's route, is capital of the prefecture of the same name, new name of the old province of Awa. Awa remains the name of Tokushima's major festival, the August 15-16-17-18 Awa Odori.

Businesses close. Inns fill. Days before August 15 natives and visitors practice variations on standard steps in backstreets and courtyards. On the 15th the city bursts open in a fun and noise orgy.

Down shopping arcades prance and dance the groups, women on their toes wearing wedge, woven sedge hats, men flinging their arms and legs about in most undignified fashions. Women pluck shamisen. Men beat drums and brass frying pans. The noise deafens. August sweat drips. The first year, say Tokushima-ites, visitors gape. The second year they dance.

After dancing—or anywhere in Japan on August days, no clothing feels cooler than a yukata made of Awa-shijira, a cotton crepe dyed blue with the indigo natural dye called 'ai'.

For Tokushima visitors with mornings free, a local train ride along the pilgrim's route south beside the coast to Mugi is a delight. Near the single track line a little past Yuki and Kiki, we watched an old couple on the beach picking 'tengusa', a brown seaweed from which Japanese make 'kanten', a crisp jelly-like confection delicious in summer when served with cooled and diced fruits.

We drove south-west toward Cape Muroto across and around undulating hills leading into little bays at the ends of which crowded tiny fishing villages shoehorned into corners. Through the day, mingled with the bush warbler's ho-hokekkyo, fishboats putt-putted in and out of coves, their pilots usually old men going out for shellfish and seaweed. Young men went out in the evenings about 6:00 to return next morning at 4:00. The very old stayed on home beaches picking 'tengusa'.

On a cliff top above sparkling green sea, we stopped to peer at rocks and weeds beneath the water's surface. Near the beach, fishtraps made complicated, symmetrical patterns. To our right, south-west, curved a long halfmoon bay fringed with clean sand, the green sea rolling up the brown beach, the beach length backed by a pine tree stand. Behind the trees lay south Tokushima Prefecture's biggest town, Hiwasa.

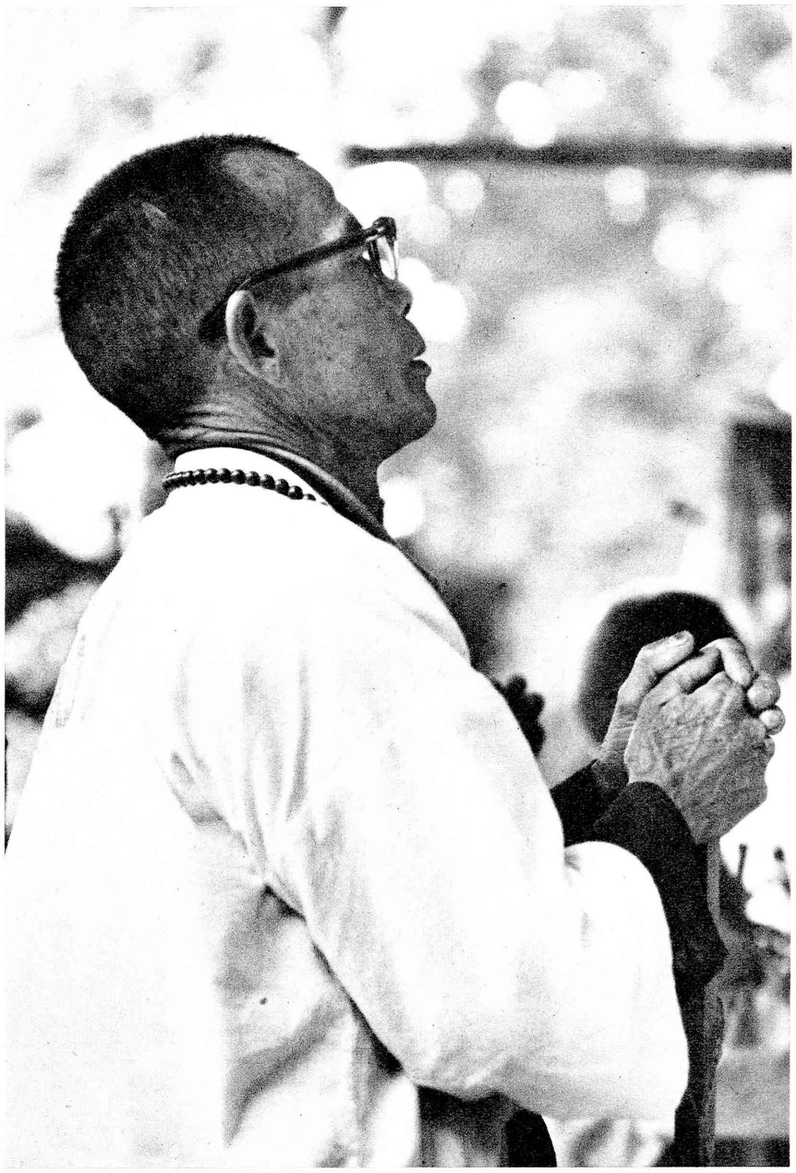
AT Toyo, just inside Kochi Prefecture, we bought some semi-dried fish. While fishermen prepared their boats and gear for the night's fishing, portable radios wafted Japanese country music over the inner harbor. The sun-dried fish would later, lightly grilled and 'shoyu' sprinkled, make a crispy lunch.

Continued on page 53



Left: At Okubo-ji Temple, a pilgrim walks away from his last visit of the 88 temple circuit dedicated to the biggest name in Japanese Buddhism, Kobo Daishi. Right: A group of pilgrims comes down the steps of the main hall of Okubo-ji after having recited the last sutra.

On the Kagawa-Tokushima border a devout pilgrim gives thanks at the last temple of the 88 temple pilgrimage, Okubo-ji.





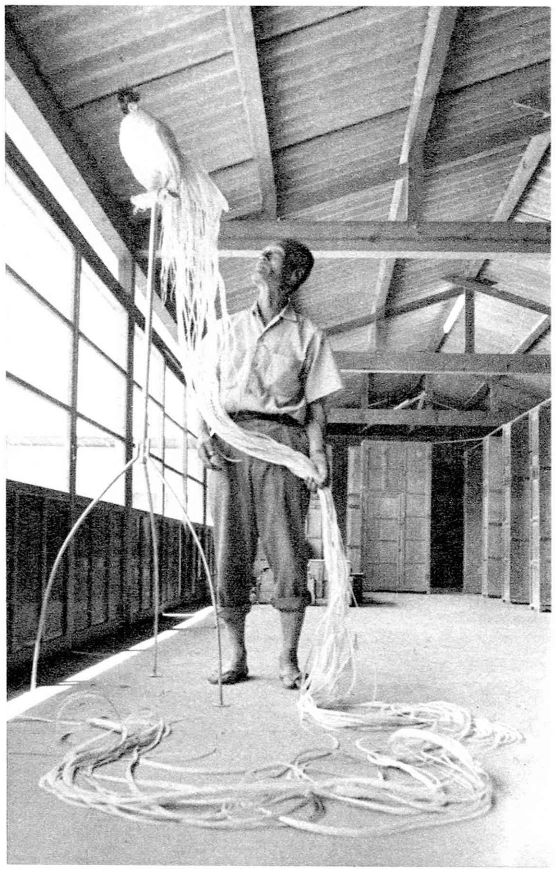
Above: For some, trecking up the 785 steps of Kompira Shrine is too strenuous an exercise. Palanquin bearers make the job easy—but only half way. Right: Students from Kobe City University warm up for Tokushima's August noise and dance orgy, the Awa Odori.





Continued from page 51

Approaching Muroto, Kochi Prefecture's southeast promontory, house surrounding black walls got higher and black rooftops lower. The narrow, blacktop road wound between great black rocks that eons ago had split off from the cliffside and tumbled down toward the green sea. Rising abruptly out of the water, the cape sliced the wind whistling around it. Typhoons frequently make Muroto their first Japanese landfall. Stunted bushes hid behind rocks. Woven straw fences surrounded small garden plots.



Masashi Kubota, a few kilometers east of Kochi City, shows off one of his "onagadori." He is the principal breeder of the unbelievable birds.

Among the twisted and scaly skinned pines topping Muroto's peak hid the pilgrim's no. 24 temple, Hotsumisaki-ji. Eighty-seven Buddhas with rice collecting boxes before them lined the temple's approach path. We made up to the temples we'd missed. The priest inside supplemented his temple's income with a coke machine.

We timed our arrival in Kochi for the 280 year old Sunday market under Kochi Castle. Fresh fruits and vegetables, curios and old scrolls, nursery grown trees and bushes, knife shops, pot shops, and ice cream stands. We bought a worn leather carpenter's bag and an antique rusty pot with a copper lid.

We debated whether or not to visit Masashi Kubota and his amazing long tailed roosters. Like Heian Era ladies, they're bred to agree to perpetual imprisonment, their sole purpose being to titilate those who pay a bit to see them.

We looked for Harimaya Bridge, scene of the popular love story about the Priest and the Ornamental Hairpin. A priest from nearby Chikurin Temple, no. 31 on the pilgrimage, fell in love with a tinker's daughter. The two took to meeting at Harimaya Bridge. Indignant citizens exiled them. 'Yosakoi', True Love, was the name of the song Peggy Hayama made popular a few years ago. We found the bridge pillars but heavy traffic between them and tall buildings leaning over them made musing on a simple love story impossible.

On down Tosa Bay's west shore, down towards Nakamura and Cape Ashizuri, we discovered just south of Saga a delightful 20 minute coastal drive through pine woods rounding Ino Point.

In Nakamura we stayed a night at a Hoyo Center on a hilltop north of town. The stay was comfortable and cheap—and directly above watercourses in which waterwheels plop-plopped.

Cape Ashizuri had too many people, but fascinated just the same. The green sea pounded in from the south against gigantic, rounded boulders which gave way to grass higher up the cliff faces, the grass giving way to wind swept azalea bushes through which paths wound. Bush warblers' songs competed with the wind. The grass and bushes lay flat back up the cliff face like hair above the forehead of a carefully groomed man.

AN hour's drive west of Tosa Shimizu, the metal bulk of the Kaitei-kan, Undersea-building, thrust itself into the sea like an upended submarine. The interior, worthy of joining the set for a sequel to *Space Odyssey 2001,* wound us downstairs 13 meters under the sea. Breathing moist, oxygen starved air, we watched the many peculiar fish, surprisingly tropical, swinging by and among rocks and weeds.

On the shore between the Kaitei-kan and parking lot, we marvelled at rocks sea gouged and sculpted, rocks like enormous rolls of bread dough which bubbles of yeast cultured gas had heaved and with the sea traced delicate embroideries.

Wind buffeted us as we navigated the narrow but well surfaced and marked road along cliff faces west of the Kaitei-kan.

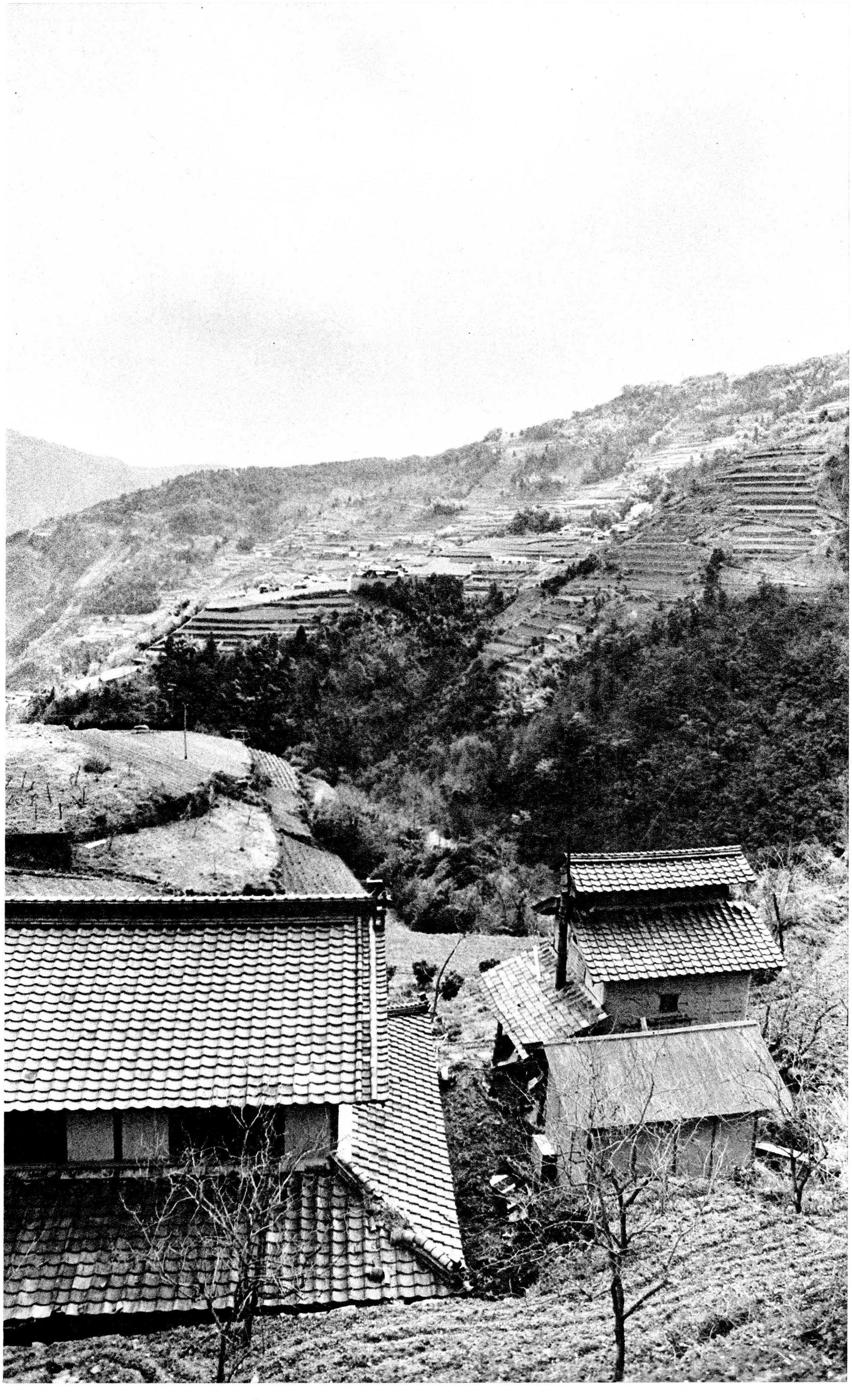
In rain, we visited a little park and lighthouse at Kanai-zaki. Unlike Cape Ashizuri, the place had no concession stands, no loudspeakers, no crowds—only pine trees, rocks, wind, rain, and white lighthouse.

I clambered down steps. Wind and rain cut me off from the world at large. I stood amid great black rocks with green sea pounding all around. I was belittled.

In Sukumo Port we visited a boatyard. A young man employed painting boats said: "When I was a young man I wanted to go to the city very much. I went to Osaka and worked in a

Continued on page 55

High hill houses and farms just outside Ikeda, north-west Tokushima Prefecture. Before small vans and motorcycles became available, the hill living must have been lonely and poor.





Touring about the countryside north of Nakamura City, we discovered waterwheels. The wheels lifted water from the stream 60 or 70 centimeters to rice paddies.



Continued from page 53

printing shop for five years. But now I don't really know which is better to live in. Probably Sukumo is better for me."

A little south of Matsuyama, capital of Ehime Prefecture, just off the short cut Route 33 to Kochi, we found 'mikan' bush surrounded Tobe, a porcelain ware town. We learned the rust dots in our Tobe ware tea set were intended imperfections produced by iron bits found in the local clay. In settling tanks the iron bits sink. Porcelain made from clay near the top is spotless white, porcelain from the bottom dotted, after baking, with rusty little pits.



A craftsman in a Tobe pottery near Matsuyama, Ehime Prefecture, checks and smooths porcelain cups just prior to their final baking.

Throughout Shikoku we saw rock shops. Along the roadside near Komatsu and Saijo, rock shops appeared especially often. Great green rocks they were. Chlorite boulders with fracture and grain lines set in ageless tension like the muscle studies in some Renaissance artist's sketchbook.

At Kawanoe we cut across via Route 192 to Ikeda. The road sped under us at both ends. In the middle parts, construction slowed and bumped us. In a few months we'll be able to glide through fast enough not to see anything at all.

South of Ikeda—Awa Ikeda (we were into Tokushima's north-west corner), we picked our way into the vine bridge up the Iya River Gorge. The chlorite green rocks colored the rushing stream, the color adding the illusion of cool to the mountain valley's real cool. Wife and children squealed in delight and fear at the vine bridge's creaking sway.

We found more cool up the 785 step height of Kotohira Shrine's pedestal. The overweight and shortwinded rode palanquins—but only half way. The bearers wouldn't carry anyone up the last 365, a step for each day of the year. Part of the purifying effect of a shrine is in the physical effort needed to reach it.

Continued

Continued

Just beyond Kotohira, a gasoline stand owner presented passing drivers a unique come-on: a blond, leggy, plaster manequin wearing red hot pants.

A little north was the most holy of the 88 temples, Zentsu-ji. Here was Kobo Daishi's birthplace, a spot so sacred the only way to get near it was under it, through a tunnel into a grotto directly beneath the sacred spot.

Driving east along Route 11 we sweated in Sakaide's perpetual traffic jam. We left the highway to follow the coast around Goshikidai past 'mikan' groves. Farmers used ropeways to service hillside orchards. Along the seaside, viewpoint after viewpoint urged us to stop for Inland Sea vistas. Boats putt-putted and ships chugged to and from the Kobe-Osaka industrial complex.

In Takamatsu we found a peaceful oasis in Ritsurin Park, especially in the courtyard of the park's Sanuki House. Sanuki House, from Sanuki—the old name for Kagawa Prefecture, promotes Kagawa handcrafts, among the most varied and attractive in Japan. We saw variety from multicolored lacquered trays to giant red paper parasols.

On our way to the last temple, Okubo-ji, we again drove the seaside route. Going to Suzaki Temple in a town given over entirely to stone masons carried us around through Aji and a little travelled seashore drive looking through pines out toward Shodo Island.

No. 88 and last, Okubo Temple hid in hills well inland on the Kagawa-Tokushima border. Architecturally, Okubo-ji impressed no more than Ryozan-ji, no. 1—only 50 kilometers away across the hills. But architectural grandeur had no meaning there, not for the thousands of pilgrims who circled Shikoku acquiring merit and a pleasant holiday by following Kobo Daishi.



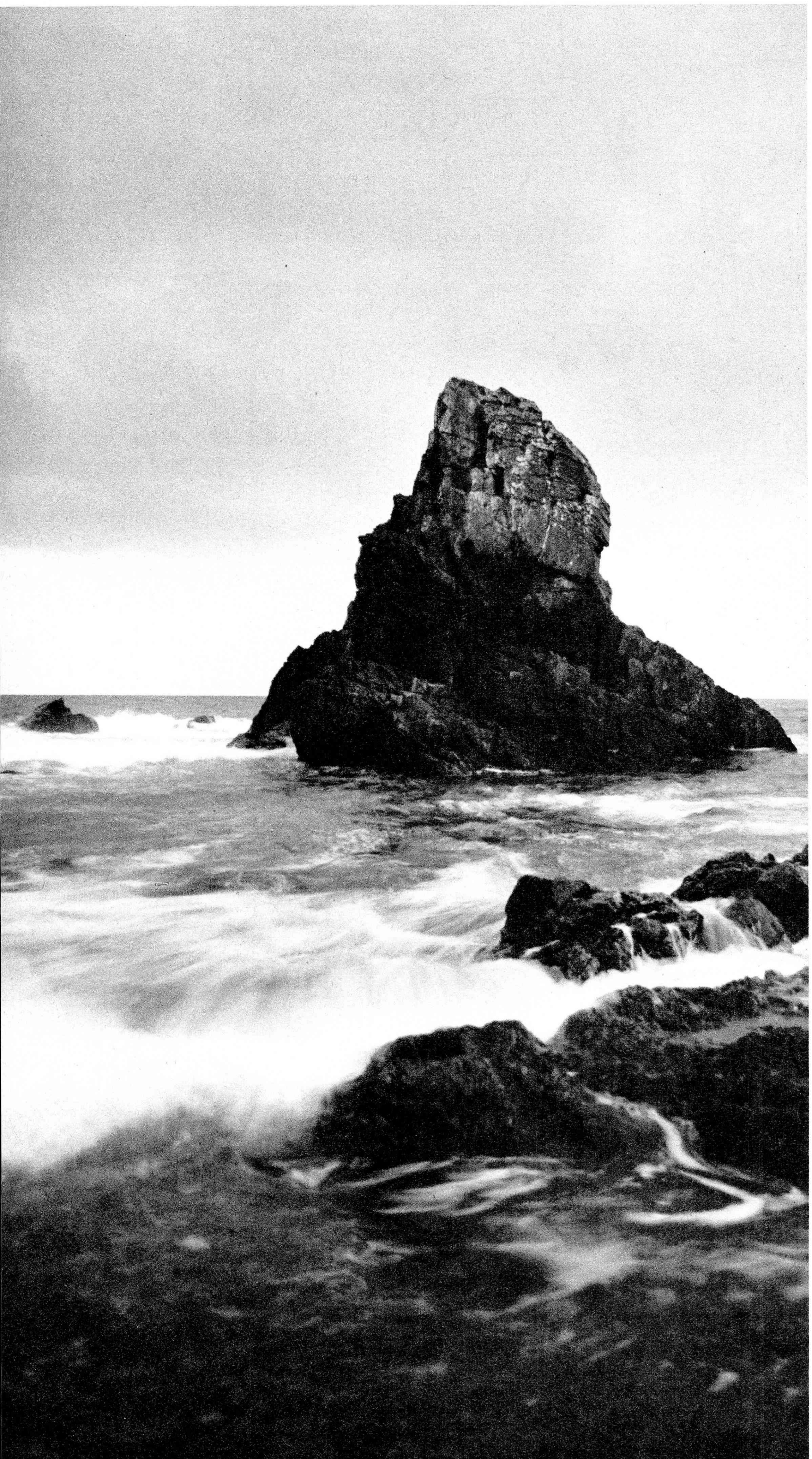
In Takamatsu's famous Ritsurin Park is Sanuki House, an exhibition and sales complex for made-in-Kagawa folkcrafts. Here, in Sanuki House's courtyard, a visitor strolls under a red outdoor tea ceremony parasol from Marugame City.

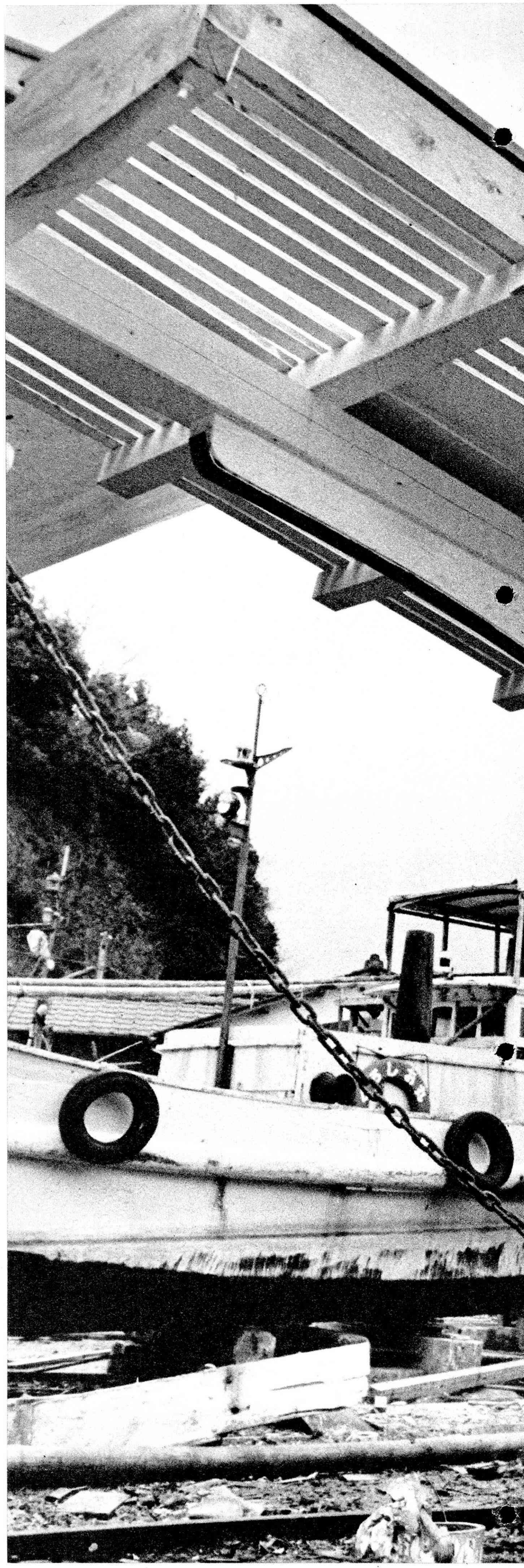




Above and right photos: About an hour and a half's drive south-west of Ikeda up the Iya River Gorge is this isolated vine bridge. The bridge sways underfoot. Visitors squeal. A green stream rushes by below.



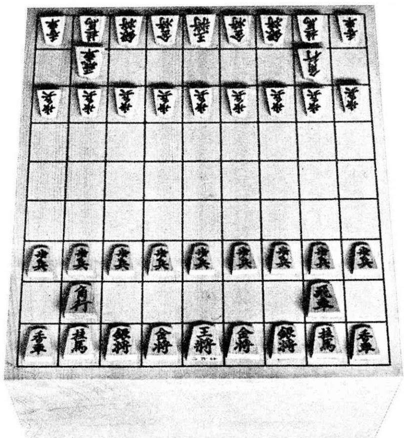




Like Prometheus's own rock, a lone craggy sentinel braves the Pacific's incessant thunder near Cape Ashizuri, south-west Shikoku.



In a boat repair yard in Sukumo, a fishing town in south-west Kochi Prefecture, a fishing boat ends its refitting with a new coat of paint.



SHOGI

Familiar Game of the Japanese



Shogi and Chess

The game of chess in the West and the Japanese game called shogi are said to have had the same origin. It is claimed that the prototype of chess and shogi is to be found in the Indian game of "Chaturanga" in which more pieces were used than in the present game of chess. However, this game was played by four persons, not two as is the case with chess and shogi.

The Indian game was probably introduced to Europe through Persia in the 7th or 8th century when trade between Europe and India began to flourish. On the other hand, the same game appears to have been introduced into Japan through China and Korea and by the end of the 16th century had become firmly established in Japan. It was combined with Japan's original dai-shogi which utilized 68 men. This resulted in the creation of the present-day game of shogi.

In addition to having a common origin, chess and shogi also have the same purpose. In both, two players vie with each other to 'capture' the enemy's king. The movements of the pieces in both games are also very similar.

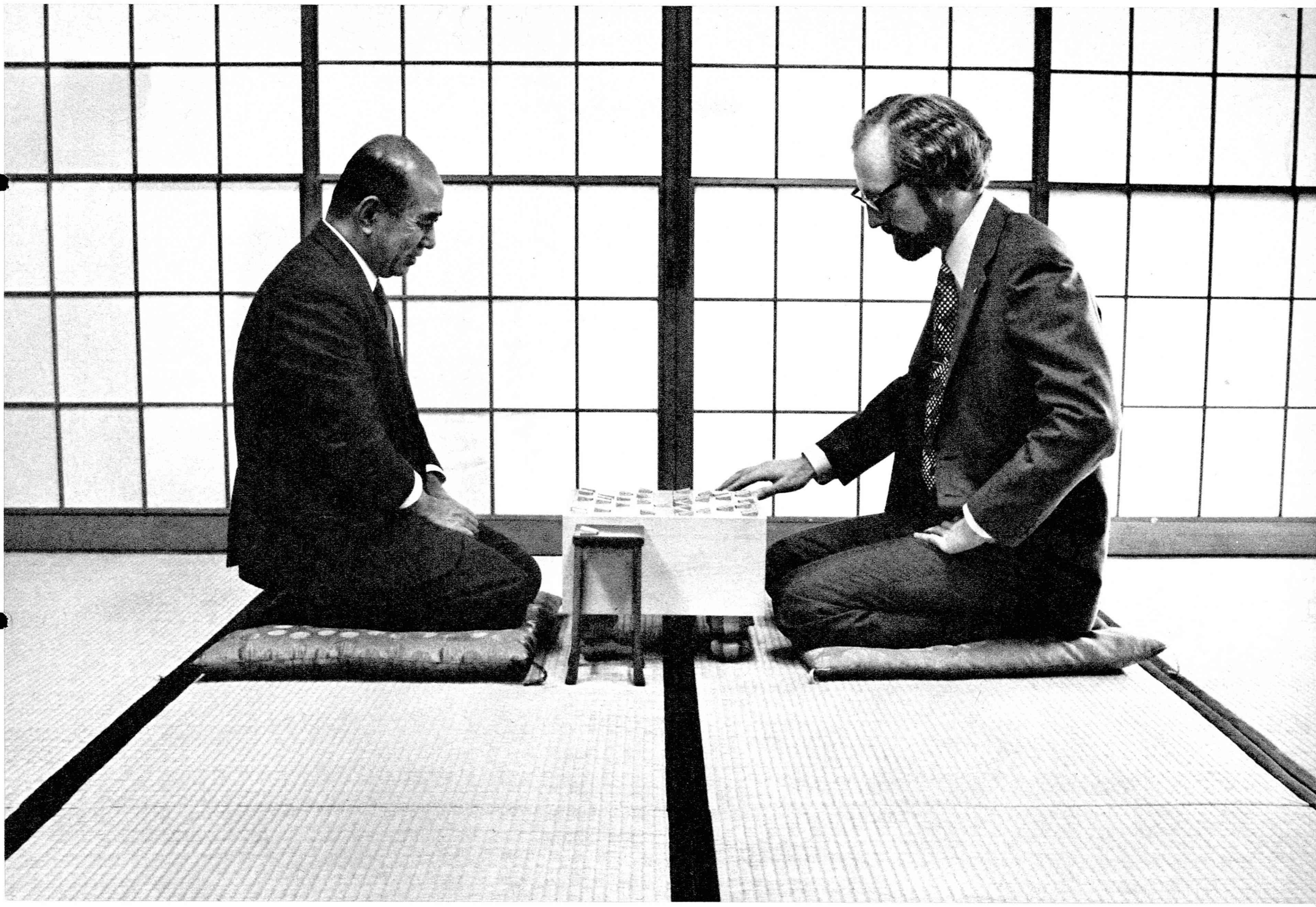
Shogi Board and Men

The Japanese game of shogi is played on a rather simple board and with pieces of uniform shape but of clearly distinguishable sizes. The shogi board (shogiban) has nine horizontal and vertical rows giving a total of 81 squares. Whereas the squares of a chess board are colored dark and light alternately, all squares of a shogi board are the same color, usually that of varnished wood.

The shogi pieces are all pentagonal and flat. They are distinguished from each other by Chinese characters such as gyoku, hisha, kaku, kin, gin, keima, kyosha and fu inscribed on them. Each player holds 20 pieces or men consisting of the eight types: one gyoku (king), one hisha (rook), one kaku (bishop), two kin (gold), two gin (silver), two keima (knight), two kyosha (lancer) and nine fu (pawn).

The gyoku in shogi moves exactly the same as the king in chess, the hisha the same as the rook and the kaku the same as the bishop. The keima in shogi moves similarly to the knight in chess and the fu's movements resemble those of the pawn.

A teacher plays several games at a time with students at the Saturday class supported by the Japan Shogi Federation.



The only foreign ranking player, Mr. G. Townhill (right), plans to write a book on shogi.

How Shogi Differs from Chess

In the case of shogi, there is no one powerful piece such as the queen in chess, but instead, there are the kin (gold), gin (silver) and kyosha (lancer) which have no equivalents in chess.

The kin (gold) can move one square at a time in any direction except diagonally backward. The gin (silver) can also move in any direction one square at a time, except sideways and straight back. The kyosha (lancer), on the other hand, can move only straight forward although it can leap over any number of squares.

The biggest difference in the Western and Japanese games is that, in shogi, a captured piece can be deployed again in the process of the game whereas in chess, no captured piece can be used in the game again. Consequently, because it is possible to use a captured piece again, the movements of a shogi game are considerably more complex than in chess.

As in chess, when one's pieces infiltrate into enemy territory, they are "promoted" and given stronger powers. However, "promotion" in chess and shogi differs considerably.

When the pawn reaches the eighth row, which is enemy territory, in chess, it may be promoted to any piece other than a king, but in shogi, when any piece excepting gyoku and kin infiltrates into the seventh row, which is enemy territory, it can be promoted.

When a weak piece is promoted to the strong kin, the process is called nari-kin (literally, 'becoming gold'), equivalent to nouveau riche. When the hisha and the kaku are promoted, they not only retain their original powers but also are given the additional power of a gyoku. The piece, however, may not be promoted, if the player so chooses.

The "promoted" piece is easily discerned because it has to be reversed. The reverse side has another face, that is, inscribed with different Chinese characters.

Shogi Circles

Shogi, which has a long history, is one of the most popular games in Japan. It is estimated that there are over 10 million shogi enthusiasts in Japan today. Some 40,000 certificates have already been issued by the Japan Shogi Federation.

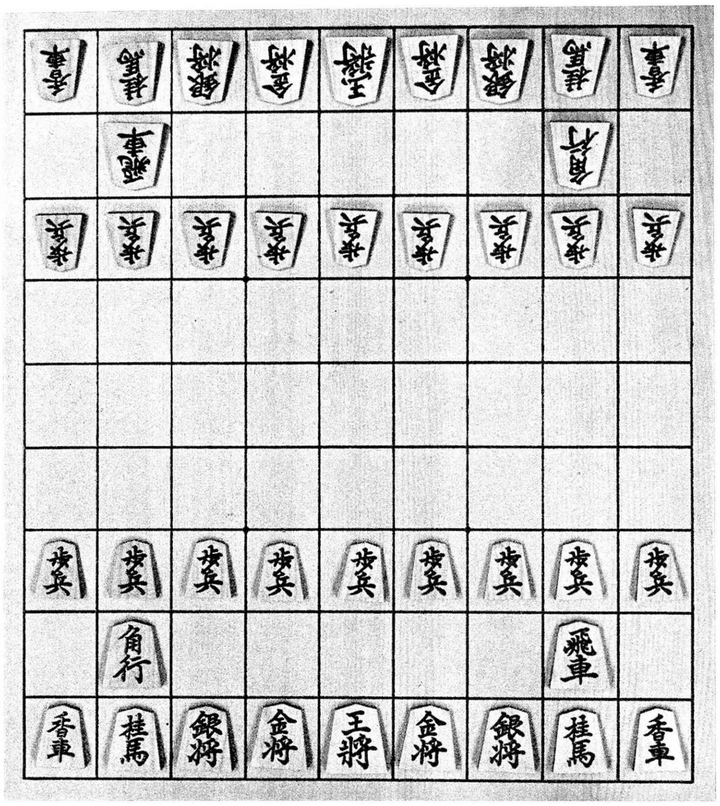
The players of shogi are divided into amateurs and professionals. There are 120 professional shogi players in Japan today, all of whom are members of the Japan Shogi Federation which was established in 1947. There are some professional women go players in Japan, but there is only one female professional shogi player.

Shogi has its own grades, ranging from first at the bottom to ninth at the top, according to the ability of the player. Every year the federation holds a tournament among the professionals to determine their grades and standings.

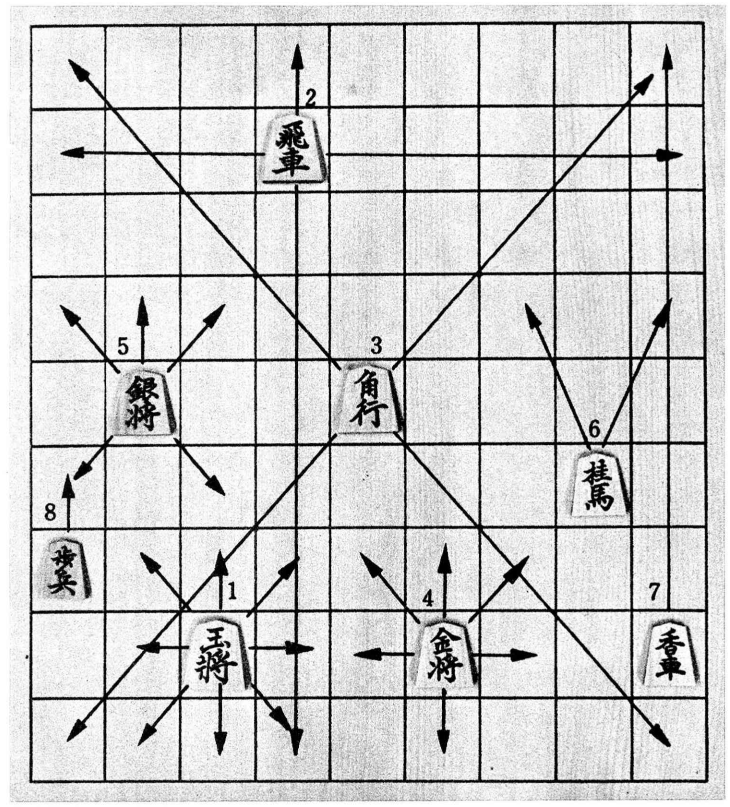
The title meijin (master) is similar to the "grand master" of chess. This title, valid for only one year, is given to only one man at the annual tournament. It is the highest honor a professional shogi player can receive. Formerly, the meijin system was hereditary but since 1935, it has been changed so that the player with the best ability is named meijin. The current meijin is Makoto Nakahara (24), the youngest ever.

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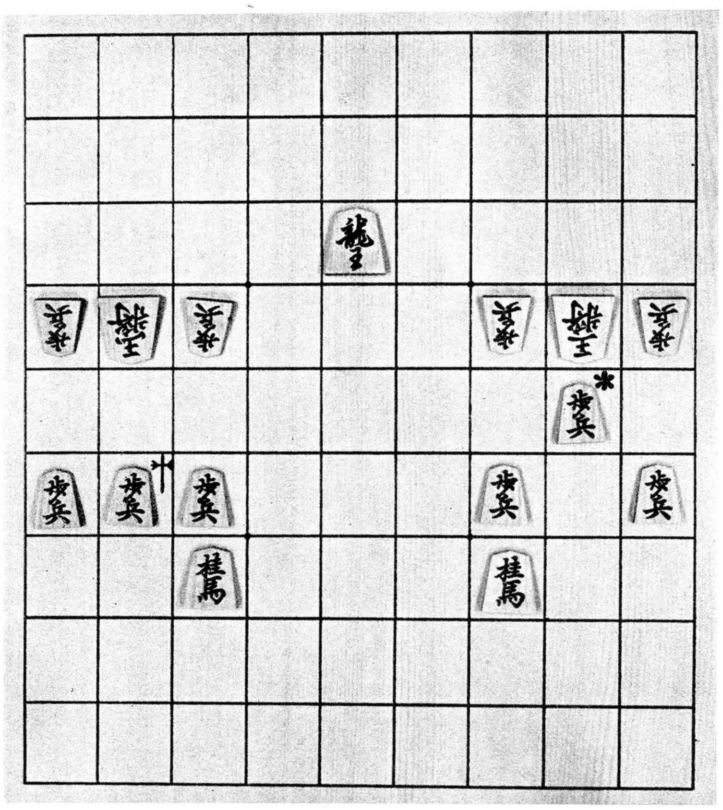
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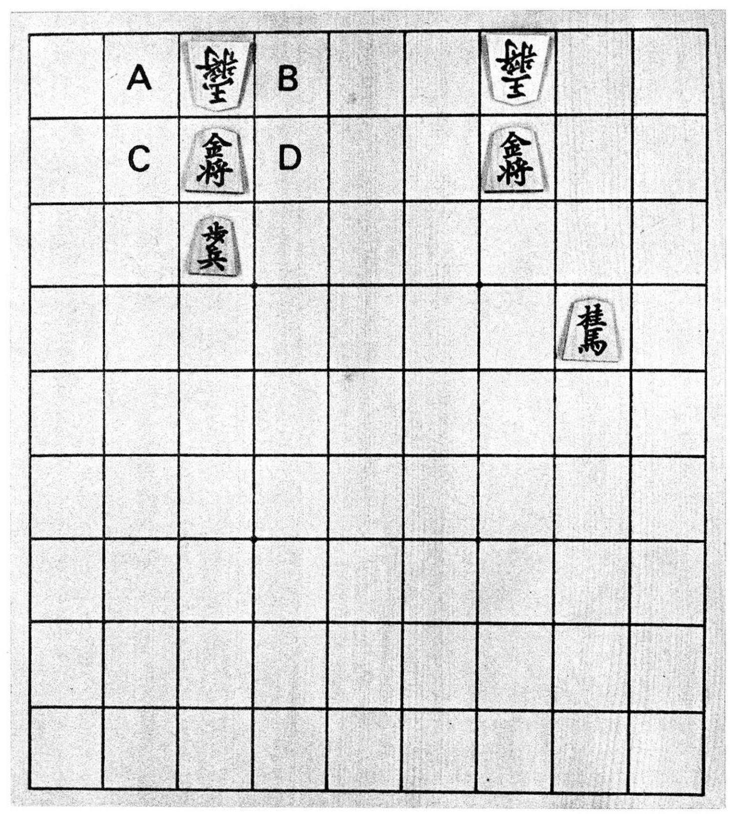
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BASIC IDEAS OF SHOGI

(1) The line-up of men in order on the start of a game.

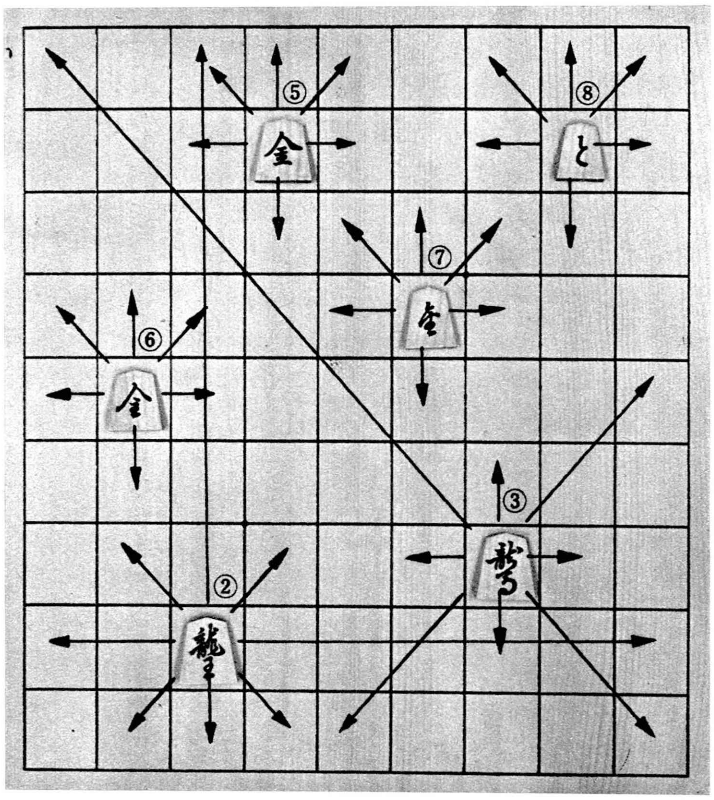
(2) The direction and distance of movement of each piece (Note: Hisha, kaku and kyosha can move to any square in the designated directions.)

(3) The direction and distance of movement of each promoted piece (Note: Hisha and kaku retain their original moves, and newly gain the power of gyoku.)

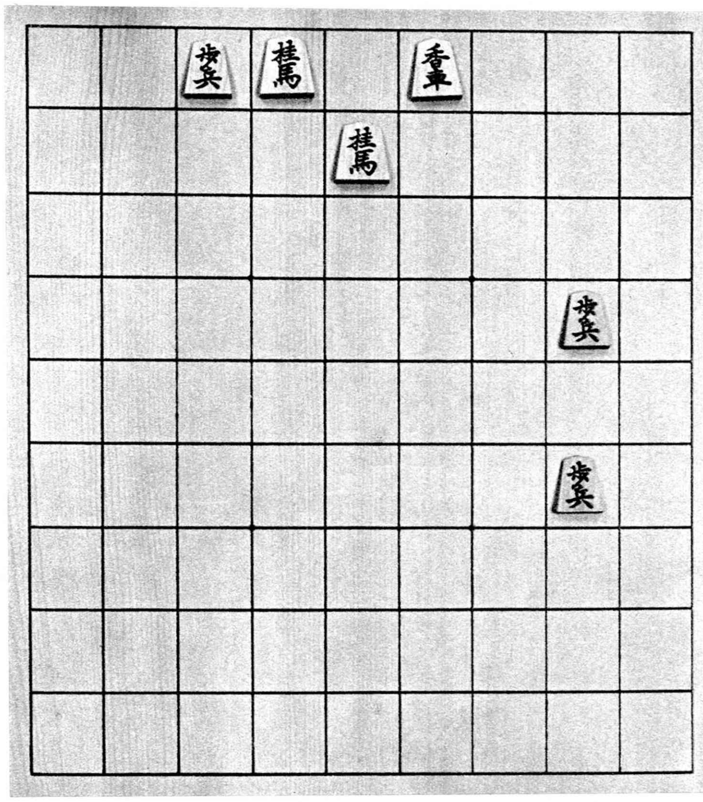
(4) Prohibited drops (that is, of captured pieces from 'hand'): Fu, keima, keima and kyosha (from left to right on the top of the board) have no places they can proceed to. On the right, when one fu remains, another fu cannot be placed in the same column.

(5) Another prohibition of placing fu: At right, Player cannot place the fu with asterisk, directly in front of the enemy's gyoku. But the fu with dagger, at left, can be placed, because it has one more square to move to.

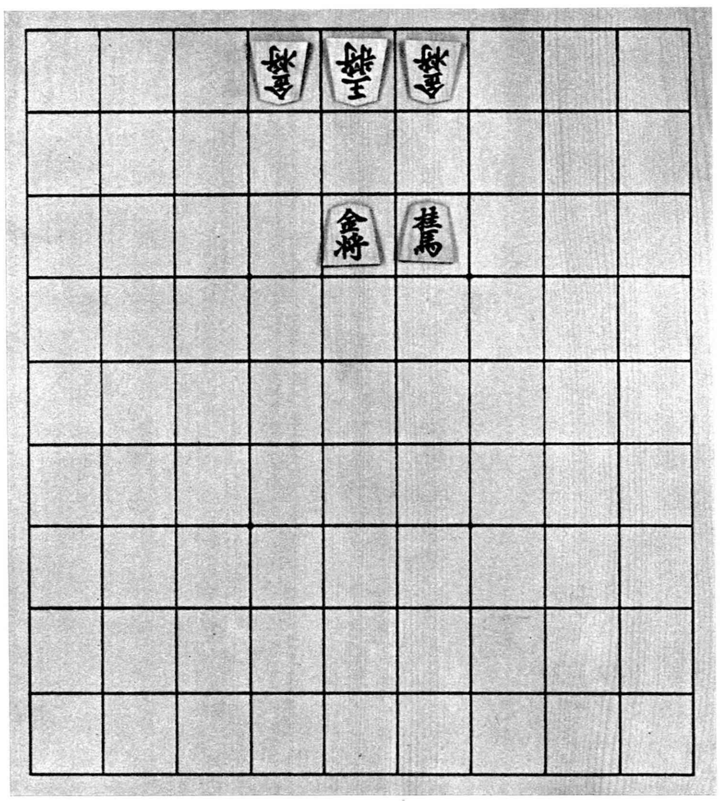
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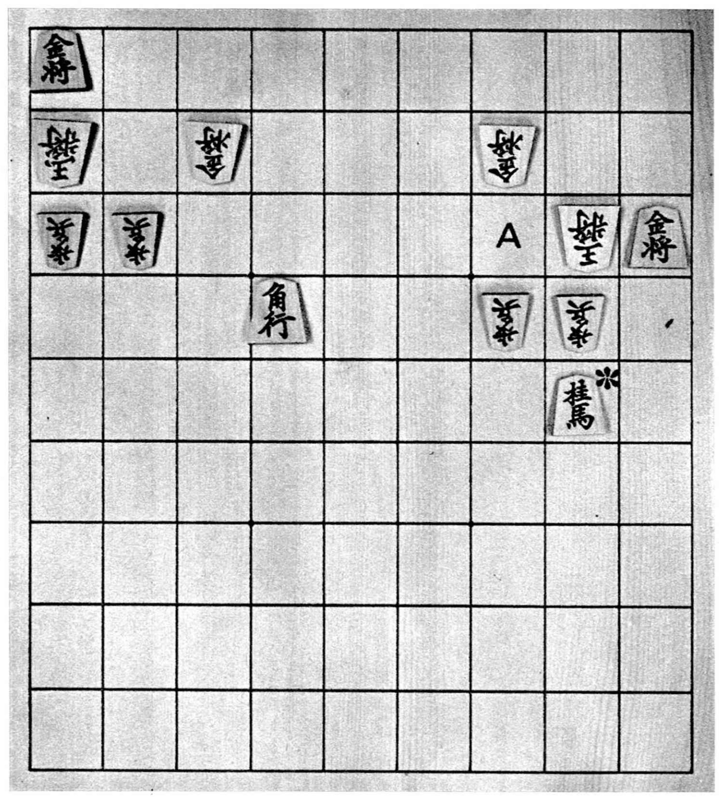
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8



Photos (6) to (8) show some ways of checkmating the opponent's gyoku.

(6) (On the left) Gyoku can move to A, B, C and D, but all the four squares are within the range of the enemy's kin which is defended by fu. There is no way of escape left for the gyoku. (On the right) Gyoku is attacked by kin defended by the second assailant, that is keima. Thus, gyoku can be checkmated by the double assailants.

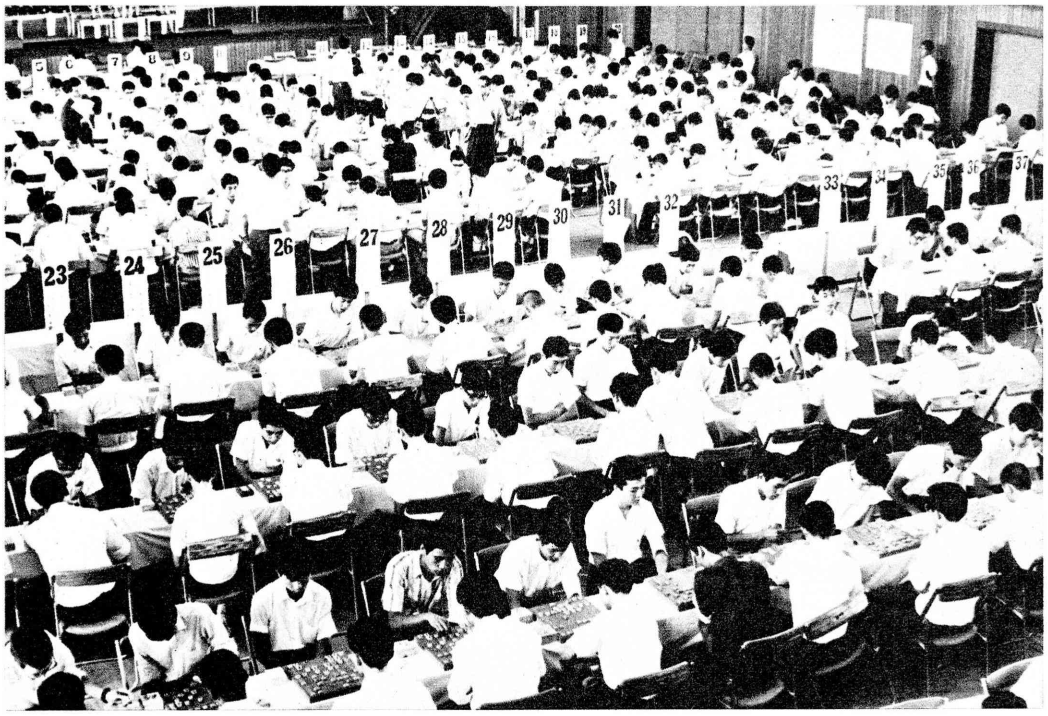
(7) Gyoku blocked by kin on both his sides, finds no break-through.

(8) (On the left) Even if gyoku captures the kin at the corner, he is still in the range of kaku located on the lower right. (On the right) Gyoku cannot flee by either capturing kin on his left nor moving to A, because the keima with asterisk can proceed to both ways of gyoku's escape.

APPELLATIONS

	Original			Promoted	
	Japanese	English		Japanese	English
1	Gyoku	King			
2	Hisha	Rook	②	Ryu-o	Promoted rook
3	Kaku	Bishop	③	Ryuma	Promoted bishop
4	Kin	Gold			
5	Gin	Silver	⑤	Nari-gin	Promoted silver
6	Keima	Knight	⑥	Nari-kei	Promoted knight
7	Kyosha	Lancer	⑦	Nari-kyo	Promoted lancer
8	Fu	Pawn	⑧	To-kin	Promoted pawn

Members of shogi clubs from senior high schools gather for a contest once a year. Photo taken by the Japan Shogi Federation.





Miss Takoshima (left) is the only professional female shogi player. She appears in a TV program for shogi enthusiasts.

Continued from page 61

The ten ranks of shogi players (from 1st grade to 9th grade, plus the top title) are at stake in the annual meijin tournaments. In addition, there are major championships named "Judan-sen," "Osho-sen," "Oi-sen," "Kisei-sen," and "Oza-sen." These games are sponsored by newspapers and radio and TV broadcasting companies who pay for the right to publish or broadcast the actual games. The mass communications media play a great role in the propagation of shogi in Japan.



In the recent meijin tournament, Makoto Nakahara (left) defeated Yasuharu Oyama who held the title for thirteen years. Photo by the J.S.F.

Amateur shogi players are divided into grades ranging from first to sixth. The majority of the players are members of shogi clubs in their respective companies and other local or regional shogi organizations throughout the country.

The biggest amateur shogi tournament is the Workers Group Championships held in spring and autumn at the Budokan Hall, the building used for the judo contests at the Tokyo Olympics in 1964. About 2,000 shogi players participate in the tournaments. The Japan Amateur Meijin-sen held in September is the tournament at which the amateur shogi meijin is selected from among the prefectural champions.

It is often said that a sixth-grade amateur's ability is equivalent to that of a first-grade professional player. An amateur shogi player can become a professional by passing an examination given by the Japan Shogi Federation. Then he may make his living by teaching shogi, and, if possible, winning the cash prizes awarded to tournament winners.

In Hawaii, where a great number of Nisei (Japanese-Americans) live, there are many shogi enthusiasts. The Japan Shogi Federation has branch offices in Vancouver, Canada, and Hongkong.

For a Westerner who plays chess, it is fairly easy to learn the rules of shogi. The main initial difficulty is learning to recognize the 'kanji' (Chinese characters), but after a few games one soon comes to know them. As can be seen from the preceding account, the shogi pieces are weaker than the chess pieces, and at first glance the game is slow moving, but the rule allowing the use of captured pieces more than compensates for this, making shogi into a deep and exciting game.

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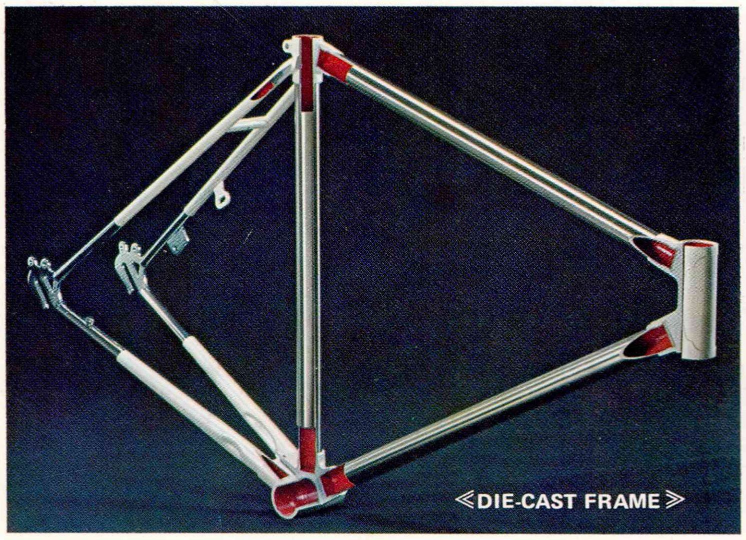
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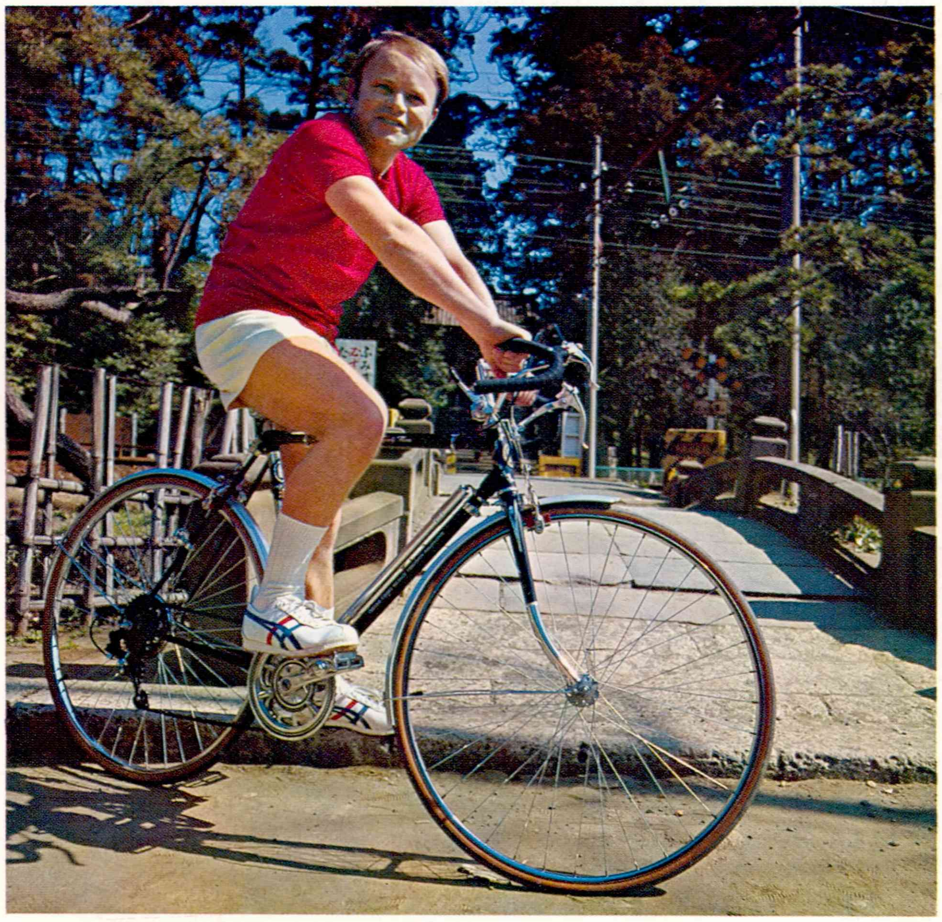
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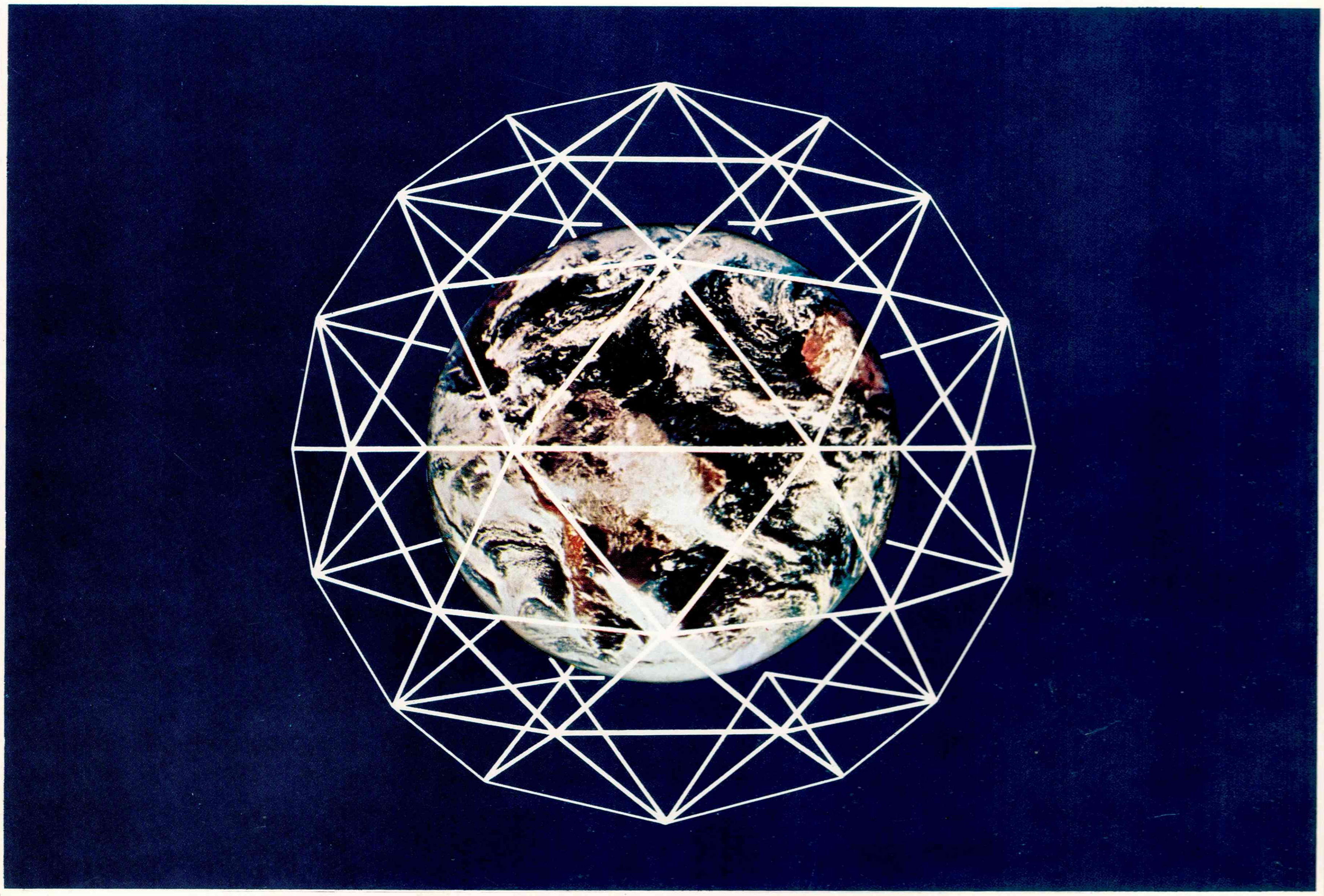
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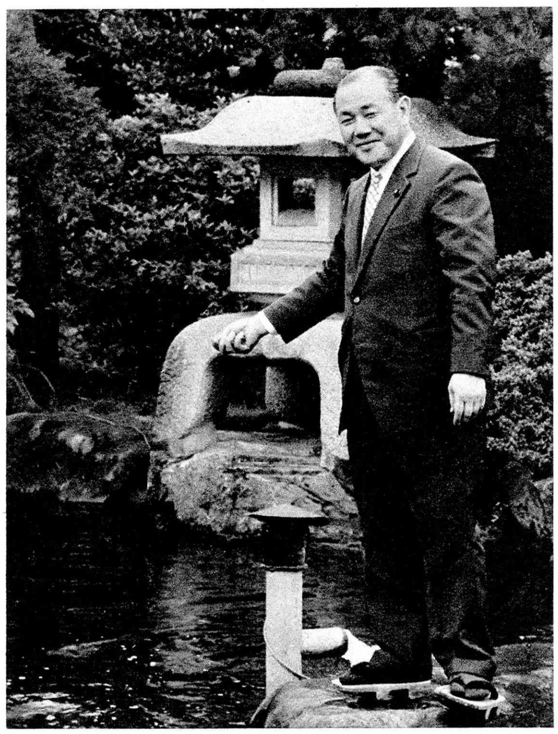
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Japanese Currents

PRIME MINISTER

Premier from the Masses



Prime Minister Kakuei Tanaka feeding carp in the pond of his residence in Mejiro, Tokyo.

The Posts and Telecommunications Minister in Prime Minister Nobusuke Kishi's Cabinet was, politically, a young man, only 39 years of age. He displayed great political skill in the licensing of television services with the result that he came to be talked about as a man to be watched.

This Posts and Telecommunications Minister appeared in a radio entertainment program and recited a passage from a "naniwabushi" story ("naniwabushi" is one of Japan's entertaining arts loved by the ordinary people since the Edo Period (1603-1867). The narrator relates and chants the story to the accompaniment of the stringed instrument called "samisen"). His radio appearance and recitation of "naniwabushi" caused a sensation and mixed reactions of praise and criticism.

The incident, however, strongly impressed the general public who thought that this cabinet minister was of an unprecedented type. He had a very ordinary background and popular appeal. This extraordinary Posts and Telecommunications Minister was none other than Mr. Kakuei Tanaka, president of the Liberal-Democratic Party, who was named on July 6 this year by both houses of the Diet the new Prime Minister of Japan. Mr. Tanaka is Japan's 40th prime minister since the cabinet system was instituted in 1885.

As prime minister, Mr. Tanaka is an unprecedented type just as he was a "precedent-shattering" Posts and Telecommunications Minister.

Firstly, Prime Minister Tanaka has nothing to do with what we call an academic clique. He has no lineage to speak of. Most of the prime ministers before the war were former bureaucrats who had graduated from state universities, or generals or admirals who had graduated from the military or naval academies. After the war, prime ministers were all either former bureaucrats who had graduated from state universities or at least graduated from some other university. The only exception was a former member of the imperial family. Prime Minister Tanaka has neither such educational background nor a career as a bureaucrat. He graduated only from higher primary school (school to which primary school children were admitted for two years of study after completing the compulsory six-year elementary schooling). He is, as it were, a "premier from the masses".

*　　*　　*

He was born on May 4, 1918 in Futada Village (now Nishiyama Town), Kariwa County, Niigata Prefecture.

He is 54 years old. He is the fifth youngest prime minister in Japanese history and the youngest since the war. It is rare that a man in his fifties has assumed the premiership.

*　　*　　*

The Tanaka family were farmers from generations ago. His father mainly dealt in horses and cattle, leaving the farming to his wife. Mr. Tanaka had two elder sisters and two younger sisters. When he was two years old, he contracted diphtheria. As a result, he was weak throughout his childhood. He also stuttered. In order to overcome this handicap, he tried hard how to speak normally with rhythm and melody.

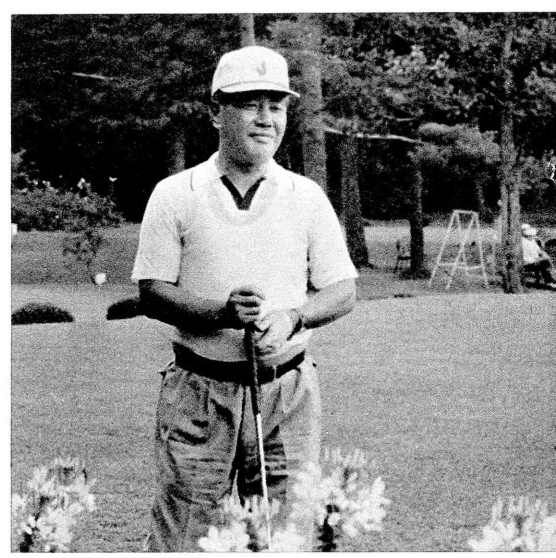
It is because of this childhood habit that the prime minister is quick-tongued and talks with machinegun rapidity.

While a primary schoolboy, he did well at school and was always at the top of his class. In 1933 he graduated from the higher primary school and then got a job as a day laborer in the summer of the same year. He was 15 at the time. He was fond of writing since his childhood, and in the year he graduated from the higher primary school, he submitted a work in a prize novel competition.

In 1934, when he was 16, Mr. Tanaka came to Tokyo, determined to work his way through school.

He entered the private Chuo Technical School to start the most crucial days of his youth, studying at night and working in the daytime as a subcontractor's employe, or as a reporter for an insurance magazine, or a trading firm or construction firm employe. Around this time, his mother became ill and bedridden. Thinking of the mother who had toiled to support the entire family, Mr. Tanaka made up his mind to earn his own living, thereby to help reduce her burden. In 1936 he started a small construction business by himself. He thus changed from an employe to an employer. He was 18 at that time. He loves and respects his mother today as much as he did those days.

In Japan, military service was compulsory before the war. When he was 20, Mr. Tanaka took the physical examination for conscription and was given an "A". The lad, who used to ride about on horseback in his childhood, joined the army in the spring of 1939 as a cavalryman. He was soon after assigned to overseas duty, but became ill. He was so ill that he hovered between death and life. He recovered and was sent home to Japan. He was later discharged from military service and returned to his original construction business.



Prime Minister Kakuei Tanaka enjoys golf at Karuizawa during his brief summer vacation.

On March 3, 1942 or the year following his discharge from military service, Mr. Tanaka married Hana, the only daughter of his lodging

house operator. The girl had taken care of the bachelor Mr. Tanaka in every possible way and the young Tanaka had fallen in love with her before he knew it. He proposed and she accepted.

After marriage, Mr. Tanaka gradually expanded his business, and when World War II ended in 1945 his company was prosperous enough to be counted among the 50 major construction firms in terms of the volume of business.

* * *

On April 4, 1946 the first postwar House of Representatives election was held. Prior to the general election, the Allied general headquarters issued a "purge directive" banning almost all people who had played leading roles during the war in political, governmental, financial and journalistic circles from active work in public. They were held responsible for their wartime activities. As a natural consequence, there were many "new faces" in the year's general election. Mr. Tanaka ran from his hometown constituency. He was then 28. His campaign slogan was "Outcry of the Young." He did not win. He was the runner-up.

Mr. Tanaka ran again in the general election the following year and was successfully returned to the Diet. He has since been elected to the lower house for 10 consecutive times.

In 1948 he served as parliamentary Vice Minister of Justice under the Shigeru Yoshida Cabinet, but was held in detention for alleged involvement in a scandal. In the following year's general election, Mr. Tanaka declared his candidacy from inside the detention house and was successfully returned to the Diet. He was eventually cleared in connection with the scandal.

In 1957, as mentioned before, Mr. Tanaka became the Posts and Telecommunications Minister at the age of 39. In 1962 he became the Finance Minister in the Hayato Ikeda Cabinet. He was 44. He also held the Finance Portfolio in the second Ikeda Cabinet and in the succeeding Eisaku Sato Cabinet. In the intervening period Mr. Tanaka accompanied Prime Minister Ikeda to the 1962 International Monetary Fund general meeting. Later, he was active in international political negotiations such as the conference of Japan-U.S. cabinet ministers in charge of economic affairs and a similar conference of Japan-Canada cabinet ministers.

* * *

In July 1971 Mr. Tanaka became the International Trade and Industry Minister in the Sato Cabinet. It is still vivid in the people's memory that he tried hard for the solution of difficult problems pending between Japan and the U.S., including President Nixon's new economic policy announced in August of the same year and the subsequent Japan-U.S. textile talks. Also, Mr. Tanaka attended Japan-U.S. summit talks at San Clemente, California in January this year together with Prime Minister Sato and Foreign Minister Takeo Fukuda with whom he vied for the premiership, and demonstrated his political ability.

While engaging energetically in these political activities, Mr. Tanaka was nicknamed "computerized bulldozer" for his quick decision and executive ability. During the years, Mr. Tanaka also held key posts in the Liberal-Democratic Party such as party secretary-general (five times) and policy board chairman.

Mr. Tanaka worked on his "restructuring of the Japanese Archipelago" when he was chairman of the party's urban policy council. The gist of his plan as follows:

"Japan has so far tried to increase the gross national product and national income through urban concentration of population and industry. Today, however, mammoth cities are the ailing melting pot of overpopulation while farming districts are being drained of the younger population. The situation threatens to cause Japan to lose her potential growth energy. In order to solve simultaneously the problems of urban overpopulation and incessant outflow of youth from farming regions and also to make Japan a more beautiful and more pleasant place to live in, gaps in the living standards between urban and farming districts should be eliminated by carrying out nationwide relocation of industry, making industries more labor-intensive, building a nationwide network of "bullet train" services and expressways and completing a nationwide telecommunications network."

Recently, Mr. Tanaka's plan was published in book form. This thesis forms the foundation of Prime Minister Tanaka's domestic political policy.

* * *

Mr. Tanaka had a son, who died in 1947. At present his family comprises he himself, his wife, their only daughter, Makiko and her husband, and a grandchild.

His hobby is writing. He was so fond of writing since his childhood that he once aspired to become a writer. Besides, as mentioned before, he also likes to recite "naniwabushi" and to sing. He also likes horse riding and golf. His golf handicap is 18. He drinks a little sake. He has a special liking for dishes cooked, using salmon and miso which his hometown prefecture of Niigata is famous for.

The small mustache which he sports has a history of 30 years. He started wearing the mustache in January 1942 when he was 24. In 1962 when he was chairman of the Liberal-Democratic Party's Policy Board, Mr. Tanaka made a slip of tongue in connection with the problem of Okinawa's reversion. When this raised a controversy in the Diet, he was attacked by the Opposition which urged him to shave his mustache "if he was truly a man." At that time, he received a telegram from his daughter Makiko, then in the U.S. to study. The telegram read: "Daddy, don't shave your mustache!" Mr. Tanaka made up his mind to keep wearing his mustache. The mustache has since continued to remain his trademark.

TRAFFIC

Mark Selected for Use On Novice-Driven Autos



The National Public Safety Commission has selected the mark to be attached to the front and the rear of a car driven by a novice driver.

Drivers within a year of acquiring a driver's license will be obliged to show this mark on their car starting Oct. 11 to serve as a warning to other cars and also as a reminder to the driver himself to avoid doing anything rash. The mark symbolizes a young leaf and is painted in yellow and green. It is coated with a luminous paint so that it may be visible even at night. A novice driver who fails to attach this mark to his vehicle is subject to a fine of ¥3,000.

According to the National Police Agency, a driver within a year of obtaining a license is twice as liable to a traffic accident as a more experienced driver. The number of persons who obtain a driver's license amounts to 2 million a year. A novice driver is obliged to put this mark even on a vehicle he borrows from another person including a rental car.

Japanese Currents

OCEAN EXPOSITION 1975

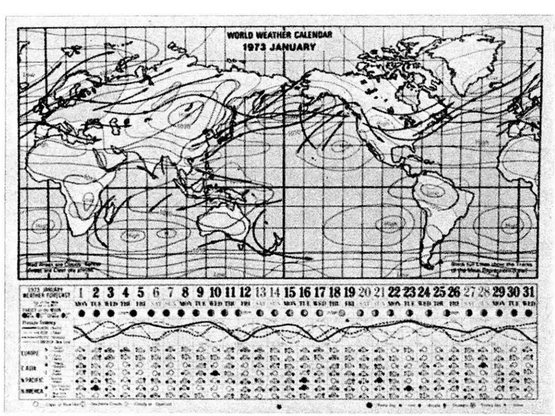
Symbol Mark for Int'l Ocean Exposition, Okinawa, 1975 Decided

EXPO'75

The symbol mark for the International Ocean Exposition, Okinawa Japan 1975, to be held on Motobu Peninsula of Okinawa under the slogan "The Sea We Would Like To See," has been formally decided. It is the creation of Kazumasa Nagai of Tokyo. The lower half of the symbol mark is painted dark marine blue, signifying the vast expanse of the oceans and the upper half bright sky blue, showing the boundless skies over the seas. In the center are rolling waves that are reminiscent of the "ukiyoe" of Katsushika Hokusai. The circle symbolizes the harmony and peace of mankind.

PUBLICATION

"World Weather Calendar" Published



Dr. Yukichi Ishimaru, a retired weatherman, has compiled the "world weather calendar for 1973." It shows weather in seven regions of the world for every day of next year. On January 7, 1973, Sunday, for instance, it will be partly cloudy in Northern Europe, cloudy or overcast in Southern Europe, but clear in Peking and Shanghai and snowy on the Eastern Seaboard of the United States. This is no mere guesswork. Dr. Ishimaru's weather calendar is based on meteorological data he personally collected from all over the world for the past 80 years. He says that the accuracy rate for weather prediction in his calendar is more than 85 per cent, with possible deviations for one or two days.

The calendar also contains other useful data such as weather maps which show approximate weather conditions throughout the world, average climatic data on a monthly basis for 104 places in the world and moon phases.

Priced at $2.50, it is published by the Weather and Almanac Research Institute at 1-12, Tarumi, Suita-shi, Osaka Prefecture.

ACUPUNCTURE

Interest in Acupuncture Growing

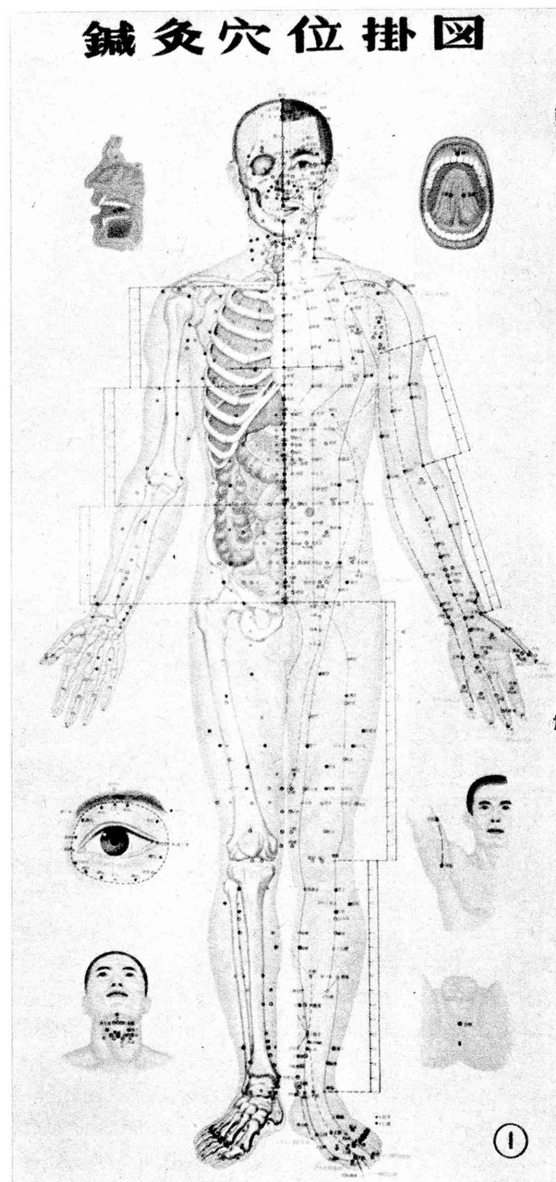
Interest in acupuncture is increasing here following publication of the Japanese translation of the most up-to-date Chinese wall charts showing specified points on the body for inserting needles and for moxibustion. The charts show 642 points, including 110 newly found ones. The positions were determined on the basis of clinical tests, according to the explanation accompanying the charts. The explanation tells how to locate the points for needle insertion and the diseases they are effective for.

The original wall charts were compiled by the Medical Department of the Kuang Chou Troop of the Chinese People's Liberation Army and published by the People's Health and Publishing Co. of Peking. They were translated into Japanese by the Chinese Medicine Research Society here and published by Man Jiang Hong Co. of Kanda, Tokyo, a publishing house specializing in Chinese books. The three charts illustrate the front, back, and side of the human body. Each chart, printed in six colors, is 105 cm. long and 50 cm. wide.

More than 35,000 Japanese are now qualified to practice acupuncture throughout the country. An acupuncturist, like a masseur, must receive proper training and then pass a state examination before he can practice.

Acupuncture is a surgical procedure believed to have originated in India and thence spread to China in the third century B.C. A book on it was introduced to Japan in the 6th century. Its practice consists of the insertion of needles of various metals, shapes, and sizes into specified points on the body. It has been used for a variety of diseases and especially for the treatment of arthritis, headache, convulsions, lethargy, colic, etc.

The photo shows one of the acupuncture wall charts published here recently.



MEDICINE

X-Ray Diagnosis Via Television

The Nippon Telegraph and Telephone Corporation (NTT) is now testing a system for fluoroscopic photographing of gastrointestinal and other patients in a distant area through the remote control of X-ray television in order to enable accurate diagnosis by medical specialists. This

experiment is being conducted via a 600-kilometer television relay line between the Aomori Teishin Hospital in Aomori City, northern Japan, and the Kanto Teishin Hospital in Tokyo.

This long-distance X-ray diagnosis system is characterized by the remote control from Tokyo of all X-ray apparatus at the Aomori hospital.

The system works this way: the image of the patient lying on the fluoroscopic table in the Aomori Teishin Hospital is transmitted through a TV camera and appears on a TV receiver in the hospital in Tokyo. A medical specialist in Tokyo, while watching the image, talks to Aomori by telephone and at the same time, operates switches. Thereupon, control signals are transmitted to Aomori, rotating the table on which the patient lies and shifting the X-ray source.

Meanwhile, the fluoroscopic image of the patient's stomach and intestines is caught by another TV camera and transmitted to another receiving apparatus in Tokyo. The doctor, while giving instructions to the patient by telephone, examines the gastrointenstinal image on the TV screen. When he finds a suspicious part, he pushes a button for taking X-ray photographs with the X-ray equipment in Aomori. This X-ray picture, clearer than the X-ray image sent by the television camera, is mailed from Aomori to Tokyo by air. The hospital in Tokyo then examines the X-ray photo while studying the fluoroscopic image earlier taped by video tape recorder at the time of the remote-control diagnosis, and then sends it back to Aomori with proper comment.

At the moment, NTT is conducting the test for about one hour every other day on those gastrointestinal and other patients at the Aomori Teishin Hospital who the doctors consider require consultations with medical specialists in Tokyo.



This system not only enables patients in far-off areas to be directly diagnosed, but also ensures a more accurate diagnosis than the conventional system of only their X-ray films being sent for examination by specialists. The photo shows the X-ray photographing room in the Aomori Teishin Hospital as viewed from the Control Room (foreground).

EDUCATION

Unique Educational Cable TV System Completed in Tateyama



Japan's first full-scale cable television network for education was completed at a cost of ¥100 million in Tateyama City, Chiba Prefecture. The formal broadcasting service has been started from September. The purpose of the new system is to give equal education to all school children in the city both quantitatively and qualitatively through the effective use of teachers and educational facilities. The city's 12 primary schools, seven lower secondary schools, nine kindergartens and 10 civic halls were linked the educational broadcasting center at the heart of the city. The TV system has four channels—three for transmission from the center to the schools and one for feedback from the schools. Moreover, leased telephone circuits have been installed between the center and schools so that children's questions may be received and answered at the center. Tadashi Takagi, chairman of the city's education committee, emphasized that the new system is by no means a replacement of teachers, but mere a supplemental aid for them. The photo shows the adjustment room at the education broadcasting center.

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Internationalized

Japanese Designers Infusing Fresh



Japanese Fashion

Air into the World's Fashion

Text by Makoto Urabe



"THE world is one"--these words represent the dreams and aspirations of mankind. In the worlds of politics and economy, however, these words still have an empty ring, far removed from realities, but they are already a reality in the world of fashion.

Fashion has always moved in the direction of "one world," surmounting national boundaries, racial differences, time differences and other barriers. Today, fashion in New York, Paris, London and Tokyo is "one."

Most of the leading department stores in Japan, for example, have exclusive contracts with haute coutures in Paris—Takashimaya Department Store with Pierre Cardin, Seibu with Yves St-Laurent and Louis Feraud, Isetan with Pierre Balmain, Mitsukoshi with Oleg Cassini, and Odakyu with Jacques Heim. These tie-ups enable fashion-conscious Japanese to order their dresses from world-famous boutiques in Paris.

Also in the field of pret-a-porter, about 200 Japanese makers have established technical tie-ups with ready-to-wear clothes manufacturers overseas. As a result, foreign brand clothes, such as Jantzen and Catalina swimsuits, Munsinger jumpers, Big John blue jeans, and Triumph foundation garments are available anywhere in Japan. Not only that, they come in all sizes made to fit the Japanese.

Tie-ups with overseas makers have helped Japanese clothes manufacturers to catch up with overseas makers, who are advanced in fashion, thus enabling Japan, once backward in fashion, to attain the international level in fashion. Everything from designs and patterns to technical know-how imported from overseas, therefore, served as textbooks for Japanese fashion designers and pret-a-porter makers. The Japanese were extremely diligent and brilliant in learning and mastering the textbooks they had bought from foreign countries. Tokyo and Osaka, as a result, have grown into big fashion-consuming centers comparable to New York, Los Angeles, London and Paris. In this manner, "fashion is one" has been achieved.

As a natural consequence, Japan has given birth to a number of fashion designers of international repute, whose creations have been accepted in New York, Paris, London and other major fashion centers.

Continued

Photos by NOBUAKI FUKUI

Issei Miyake whose fashion shows in New York were a great success now has greater confidence in his ability as a fashion designer. His youthful sense of fashion is essential to the world's fashion.

LAST year, Japan sent to the spotlight on the international theater of fashion three young hopefuls, namely, Kansai Yamamoto, Issei Miyake and Kenzo Takada.

Mr. Yamamoto scored a big success by giving a fashion show in London. Mr. Miyake successfully concluded a contract with Bloomingdale in New York, while Mr. Takada set up a pret-a-porter company in Paris to manufacture his ready-to-wear creations which are selling well.

These three Japanese fashion designers are dubbed by the press as the "three dolphins." The title of dolphin, or dauphin in French, has been presented to these Japanese fashion designers probably in the sense that they have come a long way from Japan across the oceans. Moreover, dauphin in French means crown prince.

At any rate, the fact that three young designers who are still around 30 made their debuts in the three major fashion centers of New York, London and Paris and scored big successes is one of the proofs that Japanese fashion has become international.

The works created by Mr. Yamamoto are typically Japanese. He takes motifs for his creations from the traditional Japanese arts of kabuki, noh and ukiyoe. His show in London was extremely dynamic.

Mr. Miyake used to work as a designer at Givenshy and Guy Laroche's haute coutures. After mastering the haute couture technique, he streamlined and simplified dress lines. Then he combined his simplified lines with such typically Japanese elements as obi (sash), kimono sleeve and tattoo.

Whereas creations by Mr. Kansai Yamamoto are hot and designs by Mr. Issei Miyake are cool, dresses designed by Mr. Kenzo Takada are sweet. Although his color combinations and sleeves cuts show that Mr. Takada after all is a Japanese, his creations are more overwhelming in design than those of the other two, and they are best suited for the international market.

Japan is the country of kimono and silk. When Miss Hanae Mori held a fashion show in New York, most of her creations capitalized on the charm of Japanese kimono, making the audience heave sighs of admiration.

However, the creations designed by the young trio, who have neither worn kimono in their daily life nor have any admiration for the kimono culture, are not mere souvenir pieces for foreigners. They are worthy of international evaluation because they treat kimono and kimono culture as a traditional culture of Japan and have digested them into their creations in their own way.

THERE are two Japanese fashion designers who are expected to come into the international limelight from later this year through next year. One is Mrs. Fumi Hayashi and the other is Mrs. Chiyo Washio.

Mrs. Hayashi is a genuine Japanese but has acquired American citizenship by marriage. Until seven years ago, she was active in New York as a hat designer. She had her own hat corner in Neiman Marcus and Brooks Brothers in New York. But she is no longer a hat designer. She has ventured into the new field of paper wear.

Attracted by the simplicity and delicacy of paper, she has given a show of her paper wear collection three times since she returned to Japan seven years ago. Her ability in elevating paper —the star product of this age of disposable ware —from a practical disposable item into an elegant fashion material will be rated high not only in Japan but also in Europe as well.

Mrs. Hayashi is a design adviser to the Mitsubishi Paper Mills, Ltd. After giving a paper wear show in September this year and another for the Japan International Women's Association in December, Mrs. Hayashi will introduce her collection of paper wear in New York early next year.

Mrs. Hayashi who has challenged the unknown world of paper wear and established herself in a unique position in the paper dress field will be able to set a new pattern for Japanese designers who can be accepted widely by the world.

Mrs. Washio is also a striking personality. She gave a fashion show in Japan in July last year, which was marked by two striking features. One was that all the creations introduced were evening dresses made of kimono material. The fact that she made evening gowns with kimono fabric shows that she had not created them with Japanese women in mind, for in Japan there are very few occasions for Japanese women to wear evening gowns. On such formal occasions, most Japanese women wear kimono instead.

The second feature was that the promoter of her show was the Tokyo Hilton Hotel. As a place of consumption for evening gowns made of kimono material the Hilton Hotel is one of the few places in Japan.

Mrs. Washio has a dream to hold her evening dress show in the Hilton Hotel chain throughout the world, and it is probable that her dream will come true.

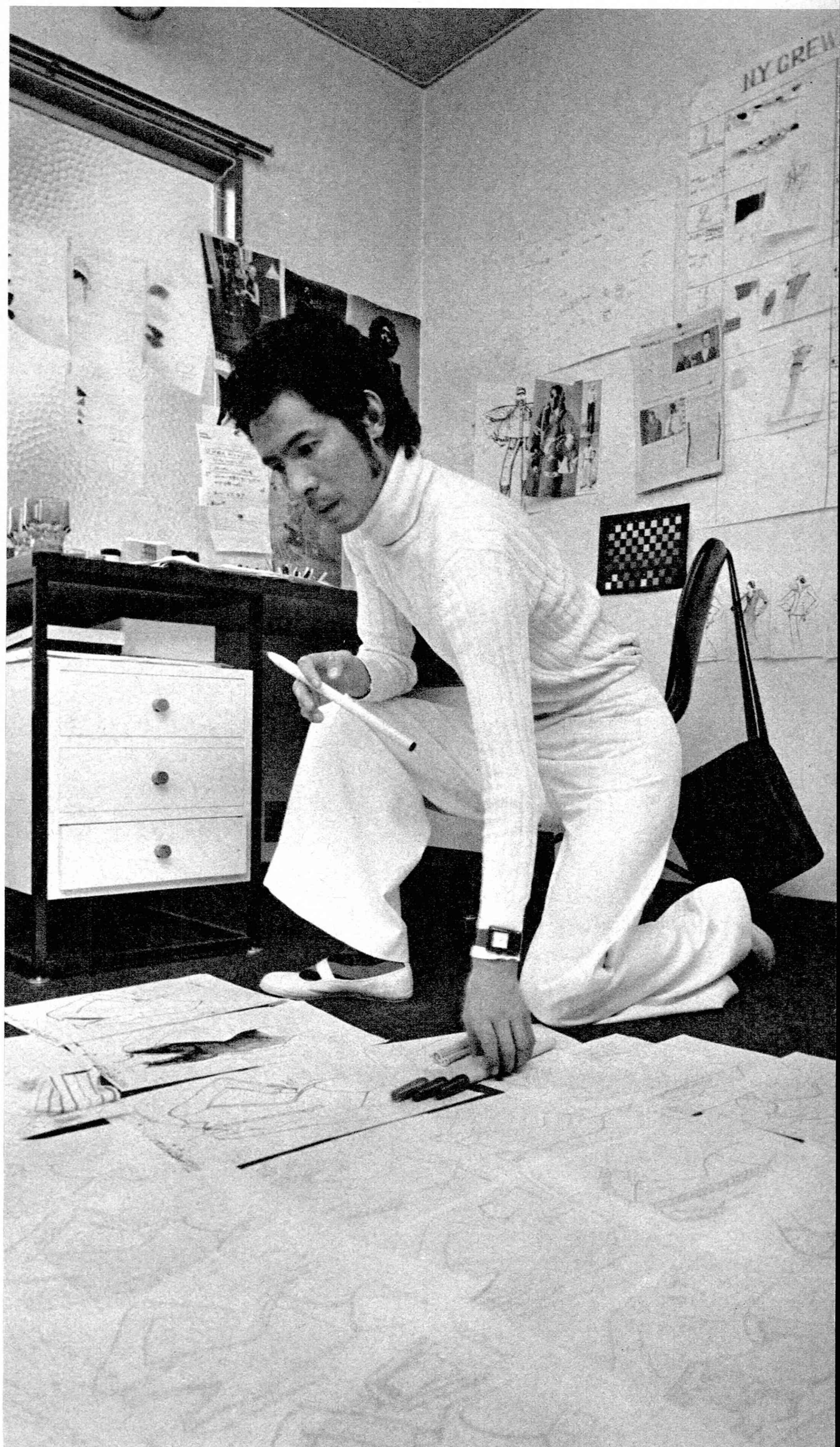
Mrs. Hayashi makes full use of her American citizenship and her experiences in the U.S. in her new venture into paper wear designing, while Mrs. Washio has taken note of an international hotel chain as the channel for introducing her creations to the world.

Most of the Japanese designers who earned reputations overseas in the past were fashion students who worked their way through schools abroad. However, today they are different. Japanese designers themselves have become quite international in one way or another. It is quite natural that fashion creations of international standard are designed by persons who themselves are international.

The internationalization of Japanese fashion will become genuine if such cosmopolitan fashion designers emerge from among the Japanese one after another.







Left: Issei Miyake does everything himself from the selection of material fabrics. It is not unusual for him to spend many days before he gets the cloth which satisfies him. Above: In his office in Tokyo, Issei Miyake choose designs for his 1973 spring collection out of sea of sketches spread over the floor.

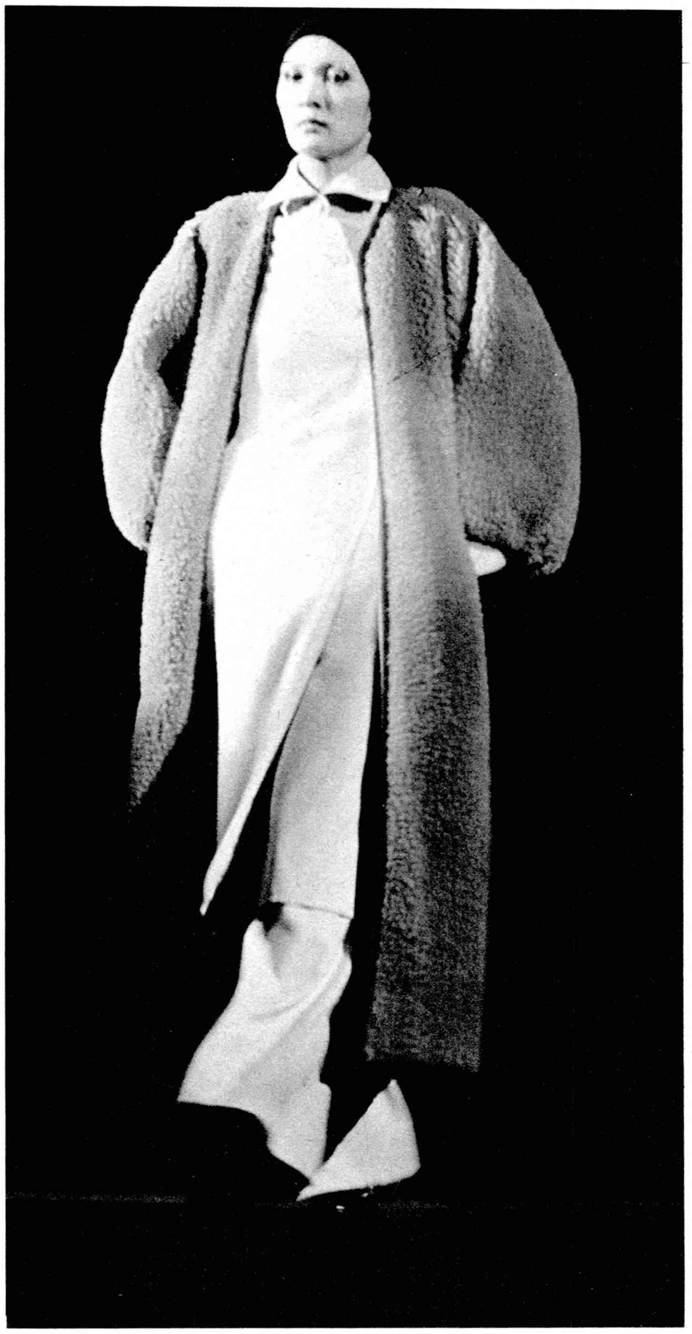


Above: A scene of a fashion show which Issei Miyake held in a Tokyo hotel in September. About 100 items were displayed, including those which had won high acclaim in New York.





Left, above and below: These dresses designed by Miyake exudes youthful freshness. Its novel design measures up to top fashion standard of the world.



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Left above: Mrs. Chiyo Washio's collection is admired by the audience at her monthly fashion show held in Tokyo Hilton Hotel. Left: Elegant evening dresses made of Japanese fabric designed by Mrs. Washio. Above: She selects fabrics for her creations to be displayed at a fashion show from among a large stock of eye-catching fabrics.



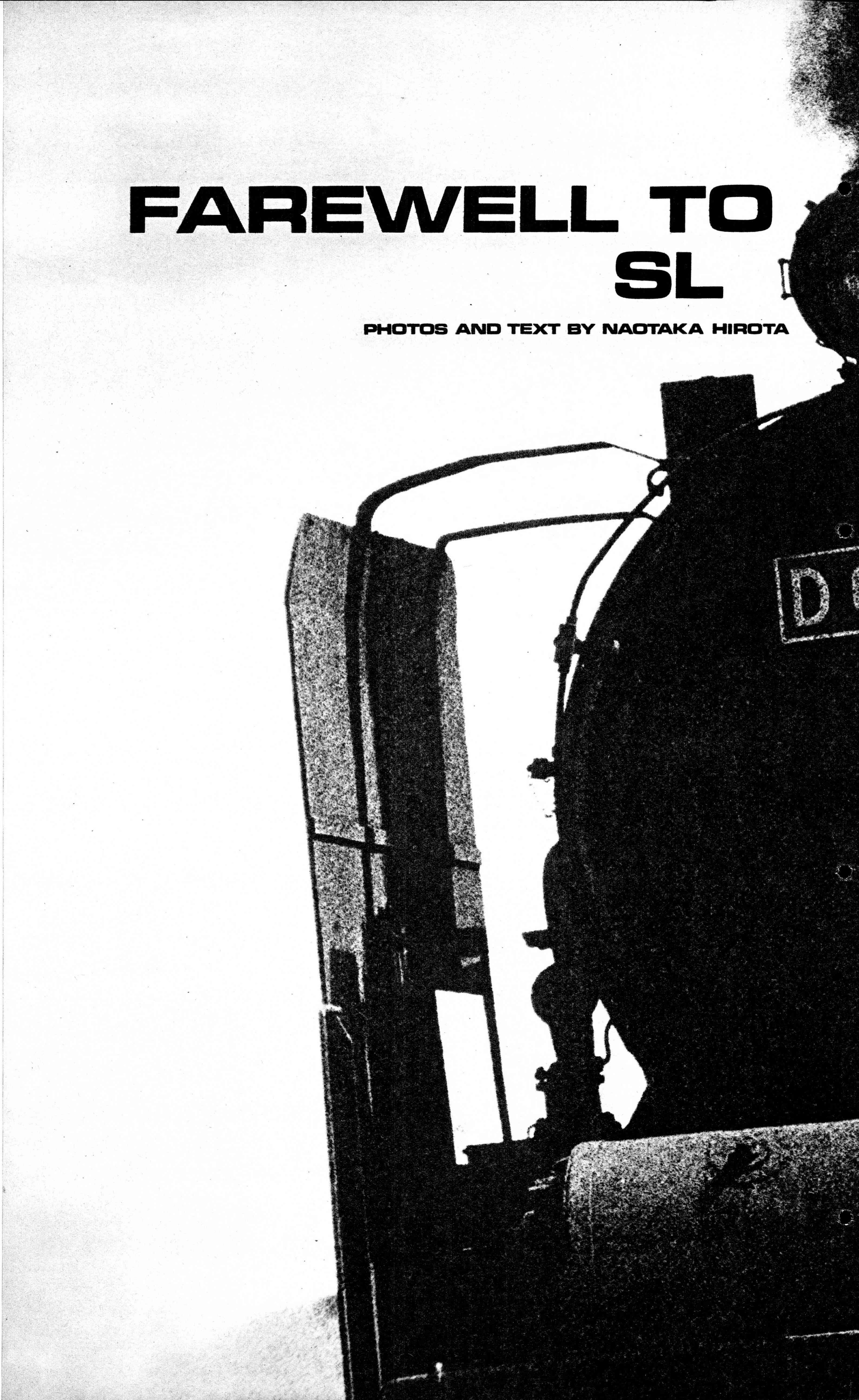
Kansai Yamamoto gives his assistants instructions regarding color combinations. His unique designs are created in his workshop which is full of sewing tools and fashion aids.



Mrs. Fumi Hayashi is making utmost efforts to make paper wear as essential to daily life as dresses made of fabrics. She has given many shows of her paper creations every year.

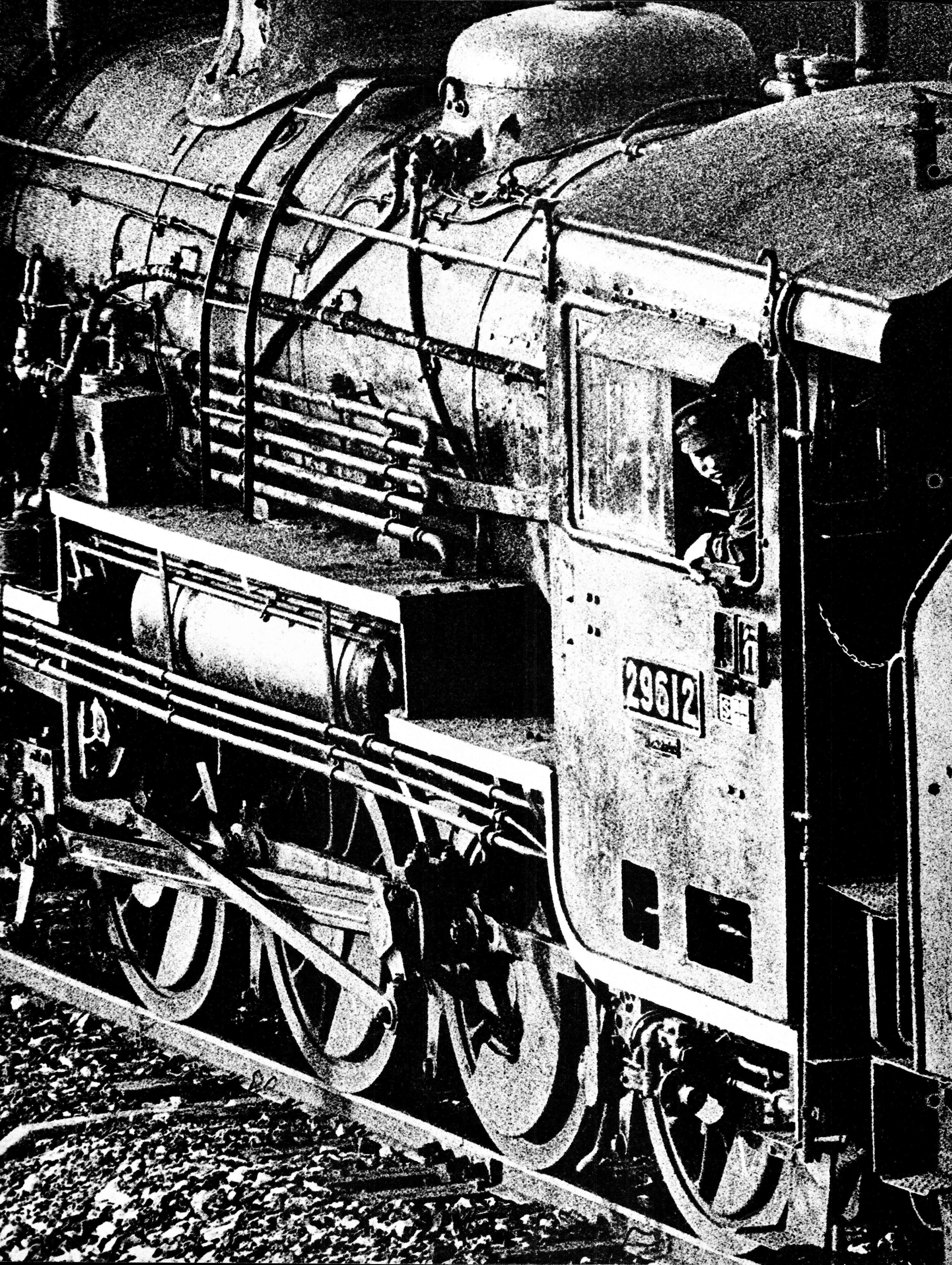
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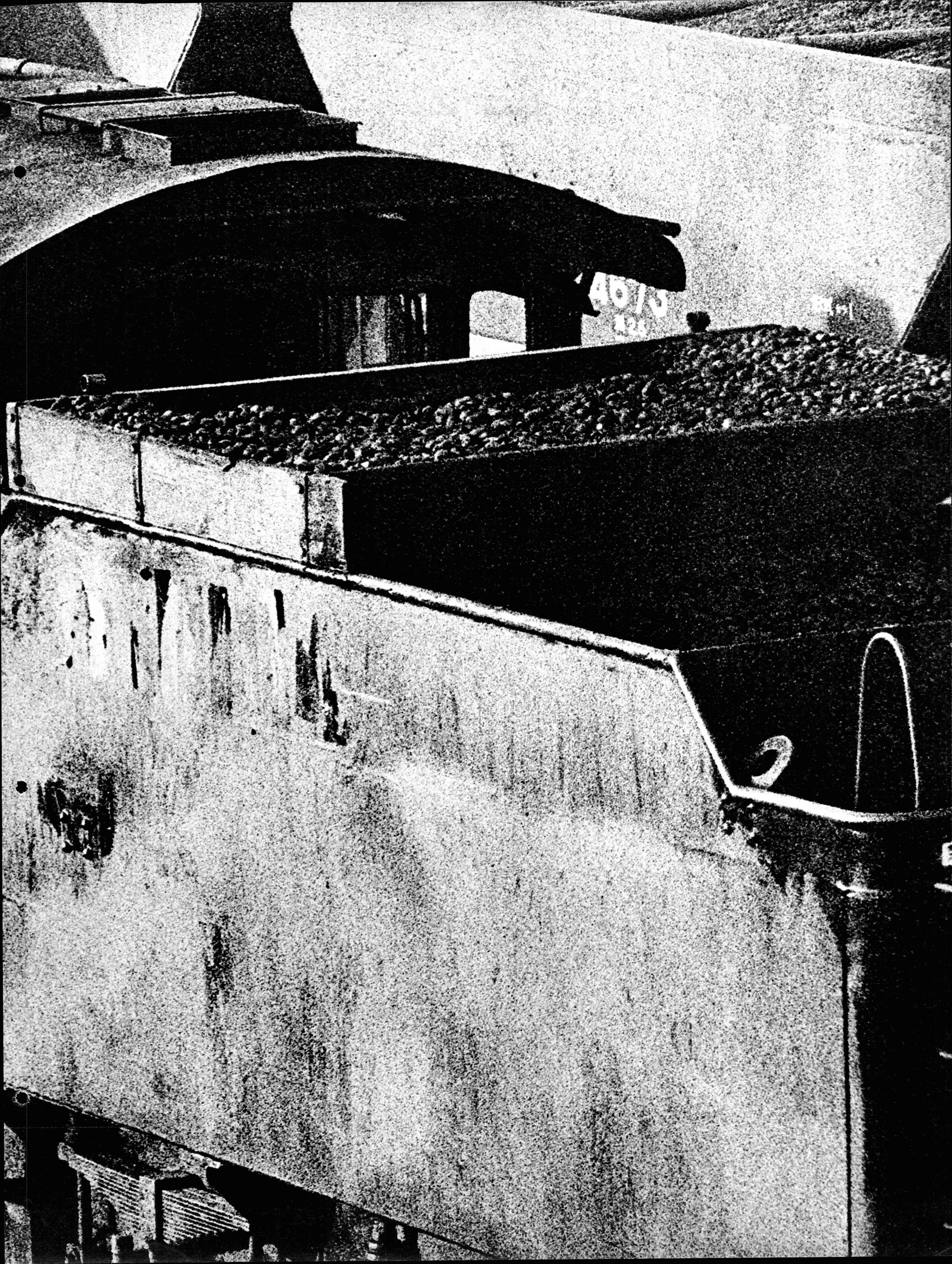
PHOTOS AND TEXT BY NAOTAKA HIROTA

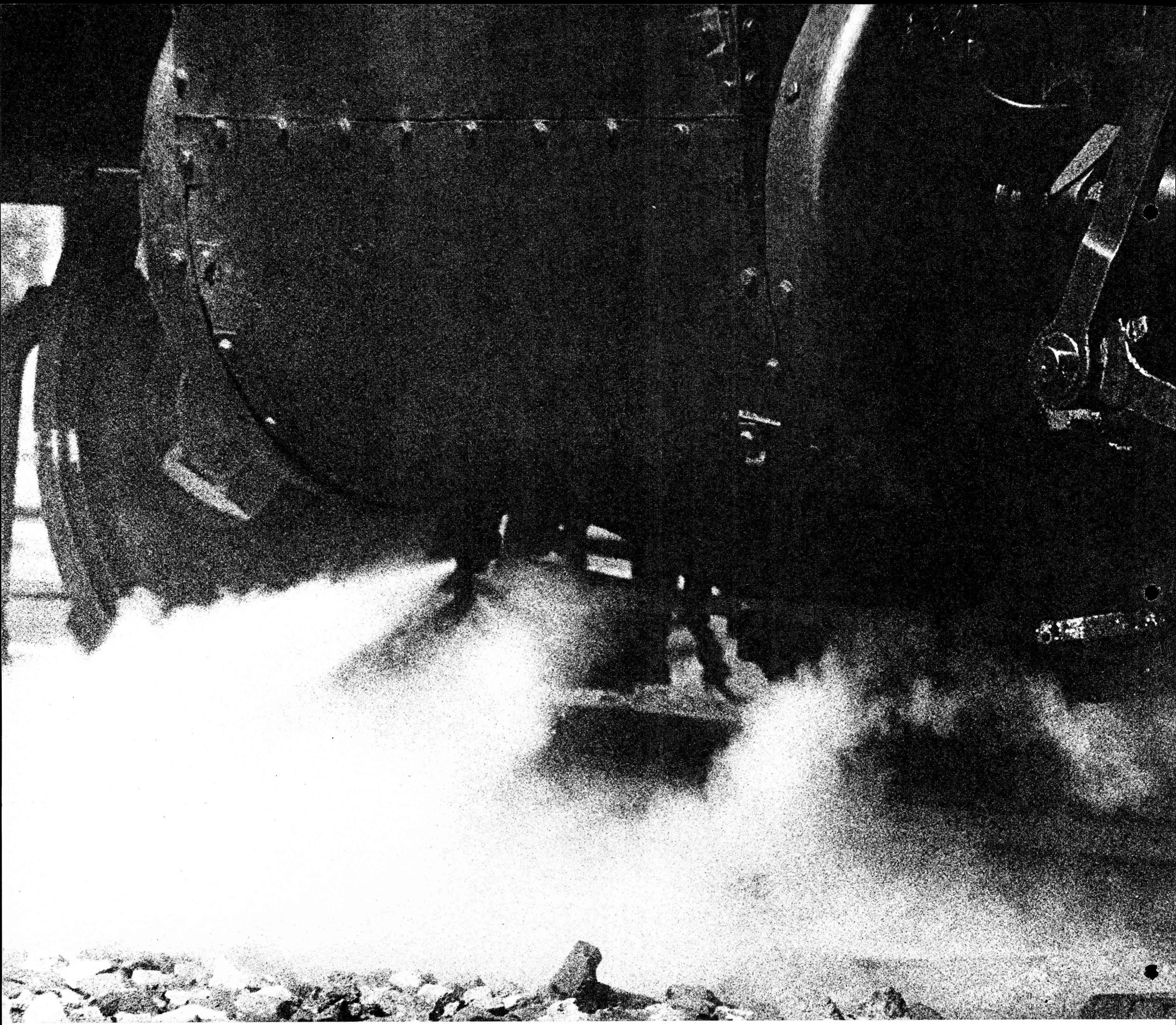




The last D60 model steam locomotive of Mikado type seems to whistle goodbye to us.


29612





Previous page: The 9600 model steam locomotive, which is running in a southern county of Japan, will soon give place to a Diesel locomotive.

Above left: The steam breathed out from D60 type engine is symbolic of the aspiration of the Japanese, who have achieved the rapid economic and cultural development in 20th century.

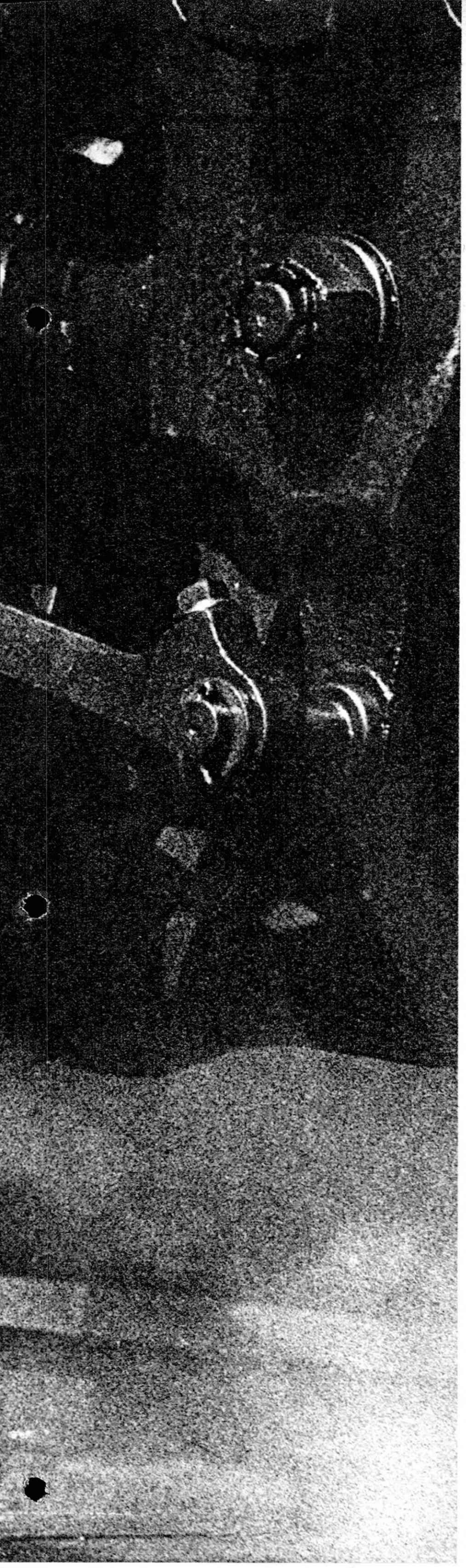
Above right: The 9600 SL is leaving Nogata station, the center of Chikuho coal mines, which supplies coal to the Kita-Kyushu Industrial Area.

OCTOBER this year will mark the 100th birthday of the Japanese railways. Japan's railway technology achieved spectacular progress during the past century, and today it is second to none in the world. The world's fastest Tokaido and Sanyo Shinkansen lines symbolize Japan's supremacy in railway engineering.

This is highly reassuring, indeed, but we should not let ourselves become dazzled by the vast modernization of our railways. Our railways would not have gained their present status unless the old steam locomotive had played an active role as the "architect" of our railway history.

Today, the electrification of the railway services has taken away from the one-time star of the railroad its elbow room for activity. Today, the steam locomotives can be seen puffing their way back and forth only on some local lines. Within a few years they will end up in junk heaps, but like stout "old soldiers," some are doing their last humble service for the local people with all their might.

STEAM locomotives are fascinating creatures in many ways. Especially their whistles sound charming. Just listen to the old locomotive whistling as it puffs its way up a mountain. It sounds like a horn, doesn't it? The whistle of the steam locomotive as it speeds through the darkness of night sounds "sentimental" enough to get passengers, especially those romantically-inclined, in the mood to reminisce about their childhood. It is because of my mad passion for steam locomotives as "living creatures" that I have immersed myself since many years ago in taking their snapshots. In-





deed, there is not a single model of steam locomotive in Japan that I have not taken a picture of. To do this, I made shooting trips that covered all areas of the country where old locomotives are in operation.

My love for steam locomotives is such that I sometimes even go on trips abroad to take photographs of foreign engines. Foreign steam locomotives may not be so familiar to many Japanese railway fans because they differ in style from ours, but they make us feel the same sense of friendliness as the Japanese locomotives.

When we look at old railway engines built so elaborately with affection, we really cannot help thinking that they are huge hand-made creations.

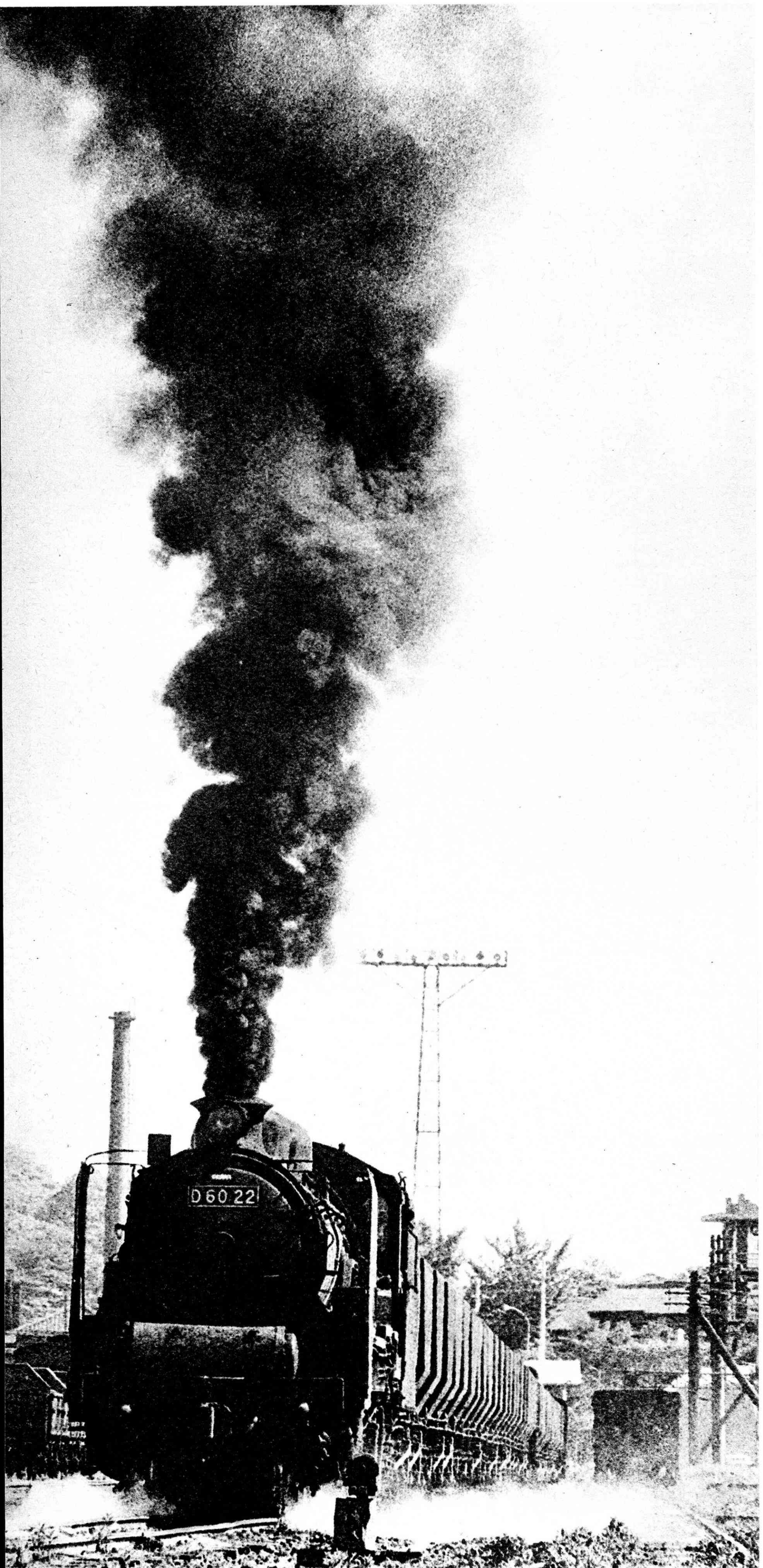
Today there are only 900 steam locomotives or so operating in remote areas, mostly on Hokkaido and Kyushu, the northernmost and southernmost of the main islands of Japan. By the spring of 1975 they are all destined to be commissioned out of service. Some of the local lines I used to visit for snapshots have already gone out of existence with their steam locomotives.

THE Yonesaka Line was one of my favorites. I remember exploring areas along the line early in spring when the mountains were covered in dazzling white with "kobushi" flowers blooming all over like lingering snow. A steam locomotive hauling passenger coaches against this exquisite natural background provided the best motif that could be hoped for.

Another favorite of mine that was recently abolished was the Nagasaki Line. Fascinated by the sight of a steam locomotive puffing its way along the coast of placid Omura Bay, I used to visit the line on many occasions. Early one summer, as I was standing on a hill overlooking the ink-blue bay to snap the next train that comes roaring below, the fragrant scent of flowers wrapped me in a romantic frame of mind. I still remember this delightful experience vividly as if it were yesterday.

I had one more reason for visiting the Nagasaki Line oftener than any other line. It was the presence, near my camera vantage point, of Nagasaki City whose exotic atmosphere and whose suburban beauty combined to make the immediate vicinity along the line all the more enchanting for photography.

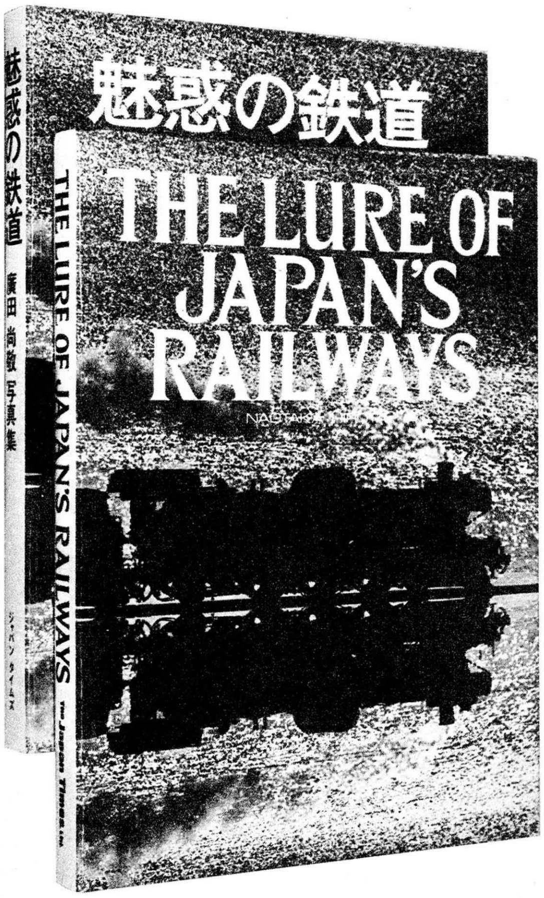
The thought that the days of the steam locomotive are numbered makes me sad. But the steam locomotive already worked too long and too hard. All that I can do for them is, I think, to imprint their dynamic form on my negatives and appreciate the prints with eternal affection.



Above: A D60 model locomotive pulls a long train of freight cars for coal near Nogata. Right: The old-fashioned signals found near Sadohara station in southern Kyushu are in harmony with the quiet pastoral scene.




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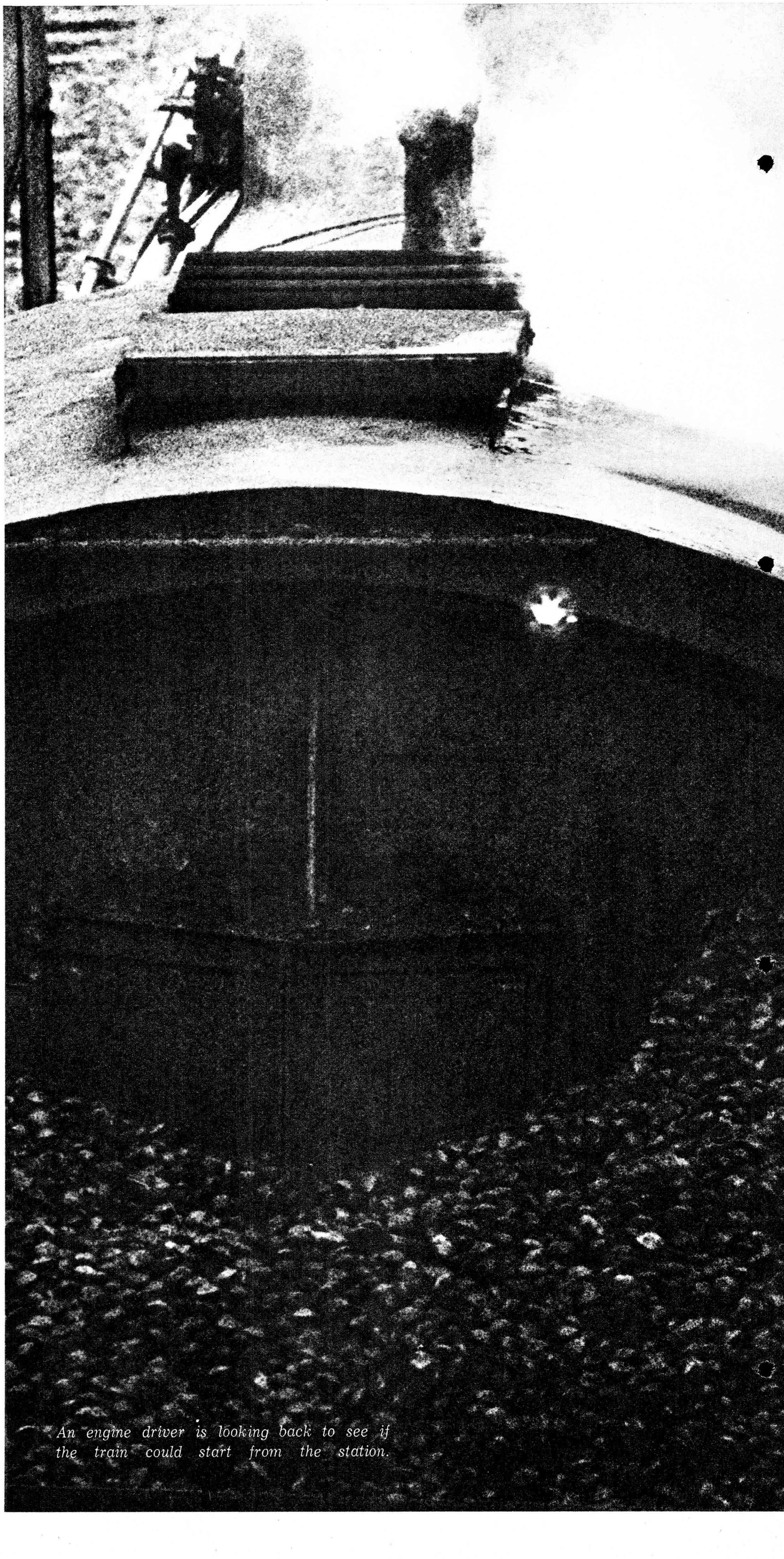
THE LURE OF JAPAN'S RAILWAYS

Photos & Text by Naotaka Hirota

Domestic price: ¥2,400
Overseas price: $14.50

Japan is an inexhaustible fountain of charm for railway lovers. The sleek superexpress trains of the New Tokaido Line, the fastest in the world, are speeding at 210 kilometers per hour day in and day out, completely shattering the long-held concept that railways are on the wane. Along trunk lines, electric and diesel locomotives with the best performance of narrow-guage tracks fascinate railway admirers. On local lines, the stout, handsome steam locomotives, once the "kings of the land," evoke a subtle sense of nostalgia in the hearts of railway lovers, who are well aware that now banished from trunk lines, they are destined to be reduced to lumps of scrap iron sooner or later. Even classic locomotives, born in Britain, the United States and Germany in the 19th century and bought by Japan as trail blazers for nationwide railway networks as we see today, are still active along provincial lines. And all fascinating aspects of such Japanese railways are caught in toto by brilliant color and black-and-white pictures of Naotaka Hirota.

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An engine driver is looking back to see if the train could start from the station.







It will soon become impossible for one to see such scene as this, for all steam locomotives are expected to be put out of commission within a few years.

Three Big Tohoku Summer Festivals

Text and Photos by John Low



Nebuta Matsuri floats go out to sea, carrying off, the traditional hope, much through the year accumulated sin and evil.



A pair of neck and neck racers stretch for wins at Haranomachi field. One racer's banner stick has broken.

MOST Japanese festivals began long, long ago in religion. No one knows the details. Some, like Sendai's big Tanabata Festival on August 6, 7, & 8, link with particular myths. Most summer festivals mix in "obon" practice—the welcoming, treating, and sending off of the dead and other undesireable things.

Having a detailed history from its beginning makes Soma Nomaoi Matsuri, Soma Wild Horse Chasing Festival, an exception. The Nomaoi Matsuri began 1000 years ago when a Kanto lord gathered his samurai knights and had them chase wild horses, engage in races, and do other exercises designed to make them better soldiers. In 1323 the lord's descendents moved to Soma on the Pacific side of Tohoku's southern border. They took the Nomaoi Matsuri with them.

Nowadays, horsemen in samurai garb race and chase ribbon pennants on a broad green field just outside Haranomachi, 20 kilometers to Soma's south. No wild horses.

The day before, July 23, a Shinto ceremony had purified the field. At 2:00 p.m., horsemen had run practice races, preparing for the 24th. That night 3,000 "obon" dancers had noisily made night jolly.

The morning of July 24, horses and riders readied on the first conch blow—a low honk, remote sounding even when nearby, were ready on the second conch blow, and on the third, left for the festival field. Three hundred and sixty horsemen, their attendants, several priests, at-

tendants holding red parasols over them, made a march line two kilometers long.

Young men dressed in white, signifying purity, carried three "mikoshi," god carrying palanquins.

Throngs lined the road both sides from downtown Haranomachi out to the field. Little boys shouted. Cameras clicked. We joined the throngs marching out to the field, waterbottles banging hips, cameras banging bellies.

To the vast field's south was a green slope, stepped for spectators to sit. A hairpin bend path like a W on end led from the field up the slope's center, up to the shrine above. Riders who hadn't been purified earlier galloped up, their partisans yelling welcome. Shouting, heaving young men manhandled the mikoshi up the vertical W, up to where the gods could supervise the whole splendid affair.

Judges chorused with conches to signal race starts. Groups of five flew off around the track, the stiff wind tattering their banners. Victors flew in with a dust cloud, a great shout, and rode up the hairpin slope, through the crowds, to receive the gods' blessing. Losers trailed in, some with broken banners draped across horse's rumps like great broken bat's wings.

A shower drenched all, breaking for a while the summer heat. A thousand paper Pepsi Cola hats lost their shapes.

The races over, a blast from field side, a pop high overhead and two pennants came fluttering down. Horseman wheeled about trying to predict winds and pennant's fall. A desperate milling for a moment, a shout, and—clasping a pennant in his teeth, a horseman galloping up the hairpin slope, his partisans yelling "Good show!"

One rider told me that though he worked in Yokohama the festival was so much fun, his brow dripping dusty sweat, that he came home specially just to put on the family samurai heirlooms and take part in it.

While waiting our turn to leave the parking lot, a Tokyo man next to us said: "I left home 3:00 o'clock this morning to see this. I'll probably do it again next year. I was impressed by the festival's scale—high in the sky bang over the broad green field, colorful old costumes among running neighing horses."

This year Nomaoi riders for the first time included a woman. "Twenty years old. She's good," said a local spectator. "She had a hard fight with city authorities and local headstrong old-timers. 'Jidai wa kawatta', times have changed, they finally yielded."

AKITA'S August 5, 6, and 7 Kanto Festival begins around 6:00 p.m. August 5 in sideroads leading onto the main boulevard road between Akita City's downtown and Akita Prefecture's government seat.

Drums pounded preparation. Each kanto, a long bamboo pole with nine cross poles from which hung lanterns, lay on the ground, bearers picking their way across poles, through guy ropes, and around lanterns. Some repaired. Some fixed candles in lanterns. The highest kanto had poles eight meters long each with 46 lanterns hanging from cross beams. They weighed up to 60 kilograms.

At 7:00 the night's affair proper began with dancers dancing a slow graceful step to the light of roadside oil torches. The form was of the "obon" inviting and welcoming home the dead.

After the dancers' solemnity, fun began with a procession of kanto carried horizontally, each kanto preceded by its own drum and flute contingent. The procession included an incredibly loud three meter broad drum beaten by 16 drummers, each with two sticks.

At 8:00 movement stopped. Except the drummers. They never stopped. Whistles blew. Abruptly, all together, 100 glimmering kanto rose.

One young man for each: He jacked it up with one arm, slipped an extension on with another, jacked the kanto up again, slipped on another extension and pushed the whole waving, swaying mass up into the air above us. He shoved it up on one hand, lowered it to his shoulder.

Another wobbled about the road, kanto balancing on his hip. Another, arms straight out, neck surely cracking, looked up two sides of the bamboo pole balancing on his forehead.

The kanto poles were rices stalks, the lanterns grain kernals. "Grow high, balance in the wind, give us a great, heavy rice crop, O gods of the field," said the waving boulevard of 100 glowing kanto.

A shout and a groan from the spectators and a kanto carrier raced 20 steps trying to get under his toppling lantern tower. Crash went the kanto, draping itself around a drum and drummers. They hardly missed a stroke.

More kanto crashed, some into one another, some into electric and telephone wires roadside. Tohoku Electric crews stood by. Kanto bearers repaired torn lanterns then up, up, heaved again.

At nine o'clock the show ended. Too soon.

FUN, but at Nomaoi and Kanto the visitor is only spectator. But anyone can dance Aomori's Nebuta Festival dance. Even me.

In the old days, in the isolated, bare, ignorant old days, summer was time to relax. Autumn was harvest. Winter was survival. Spring was planting. In summer, people had time to consider their hardships and ask why. Maybe they were impure. All the year's sins and accumulated dirt had to be washed away in rivers and seas.

Once purified, the gods on hand, ordinary people could amuse themselves and their ghostly visitors. Nebuta dancers dress in absurd costumes, men in women's kimono—even with pink slips brightly showing. Everyone wears woven from sedge, wedge shaped hats common to summer festival dancers throughout Japan. But Nebuta Matsuri dancers add a ridiculous shapeless confusion of paper flowers, curling vines, with nowadays a peace dove stuck in. One young man we saw had a battery powered light stuck amid his hat's paper flowers.

Dancers sang a meaningless phrase "se-ra-se-ra-se-ro." Originally, the phrase was "ippai dase," please fill my cup. The custom was for shopkeepers to keep sake kegs by their doors, dancers cups filled on request. But with 2,000,000 visitors now swelling Aomori's usual 600,000 shopkeepers couldn't keep up. An occasional keg appears amid a dancing group, who immediately stop dancing.

The Nebuta Matsuri basic step is a two jumps on one leg, two on another, groups any number from one up.

I was sitting quietly roadside watching a wild group leap by when dragged in. No trouble at all leaping about hand in hand with a circle of seven or eight, all of us yelling "se-ra-se-ra-se-ro." Falling over was impossible, the road too crowded.



Fluters flute and drummers drum, working up to a sight and sound extravaganza, the Kanto Matsuri.

Nebuta floats are wide as a city street, high as trolley lines, wire frame and paper models of a pair of warring figures. At night, lights within make them glow like lanterns—which they may have begun as: lanterns to gather bad spirits and be floated out to sea.

The last night of the five day August 3-7 festival, dozens of shouting, drum beating young men shove three Nebuta floats onto barges. Pulled by tugboats, drummers never ceasing, the floats parade around the harbor under a canopy of thundering, night denying fireworks. Carrying Aomori's gathered sins, the Nebuta great lanterns go out to sea, but return two hours later. Much too elaborate to dump into the sea, more elaborate, anyway, than the sins they carry.

Perhaps once Nebuta floats were true folk-art. These days, up front of each is a big plaque with sponsor's name. Around the frame hang lanterns announcing contributors. Of the three that went to sea this year, first was Hitachi, second Higashi Nihon Ferry, and third Coca Cola.

But even in ancient Athens, the city's wealthy sponsored plays in honor of Dionysus, god of the productive and intoxicating power of nature. What better place for wealth than in a midsummer purifying and fun?

Right: A great Nebuta Matsuri float, two warring figures of paper over a wire frame, winds along an Aomori street.



Above and Right: Red, yellow and blue pennants dropping into their midst, Soma Nomaoi Matsuri samurai scramble to catch one, their reward: honor and the gods' blessing.











Above: A drummer beats a continuous rhythm, preparing passage of a great Aomori Nebuta float.



Above: Three Aomori Nebuta Matsuri dancers prance in a circle, warding off evil, thoroughly tiring themselves—and having a jolly time doing it. Right: Kanto bearers parade to their posts a little prior to nightfall when they will hoist and balance the 60 kilogram kanto vertically.



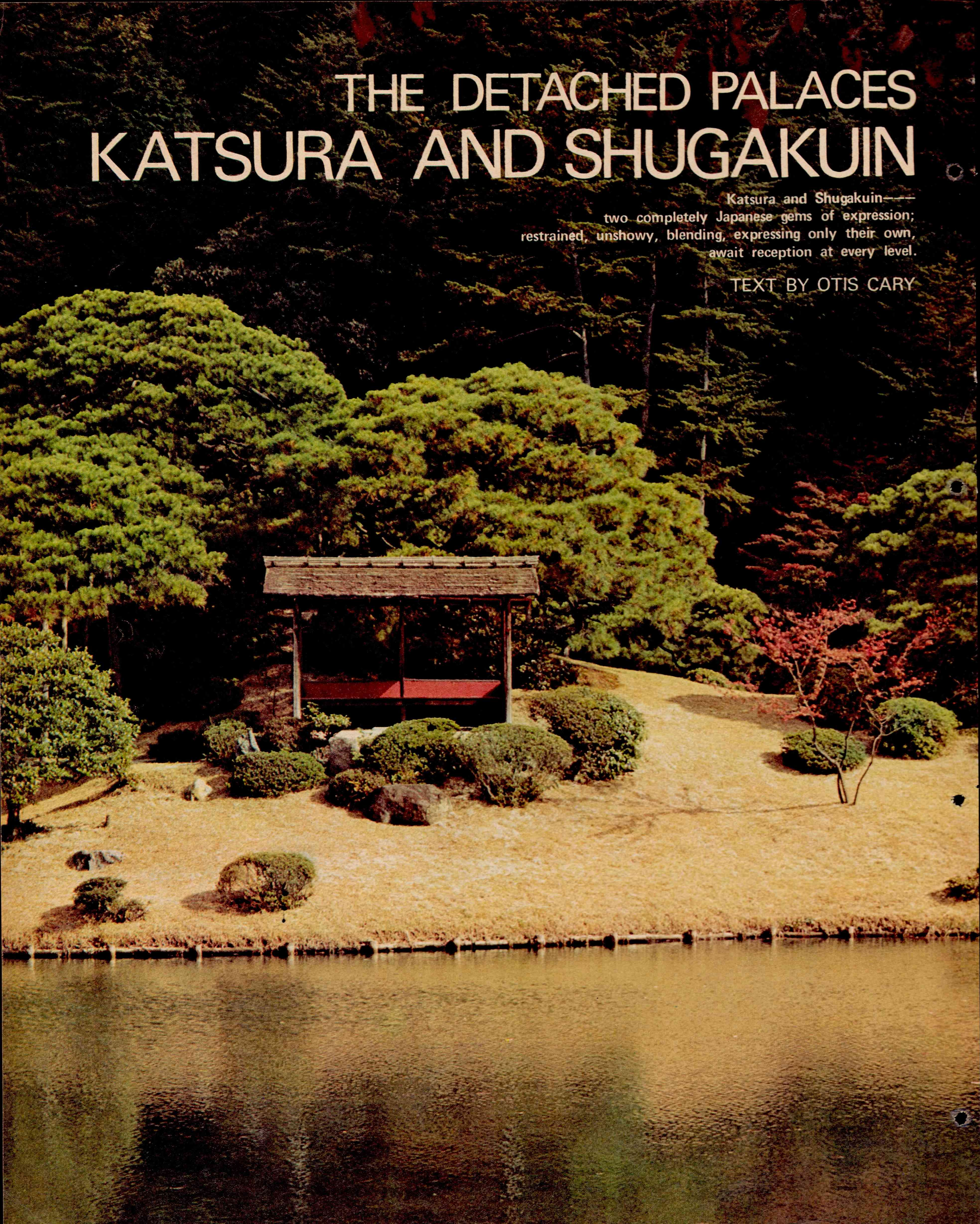


Balancing a 60 kilogram kanto on his hip, a bearer wobbles about the street to keep his kanto straight up.

THE DETACHED PALACES
KATSURA AND SHUGAKUIN

Katsura and Shugakuin—
two completely Japanese gems of expression;
restrained, unshowy, blending, expressing only their own,
await reception at every level.

TEXT BY OTIS CARY





The garden of the Upper Villa of the Shugakuin Detached Palace.

Photographed by Masamichi Sumiyoshi



Shokin-tei of the Katsura Detached Palace.

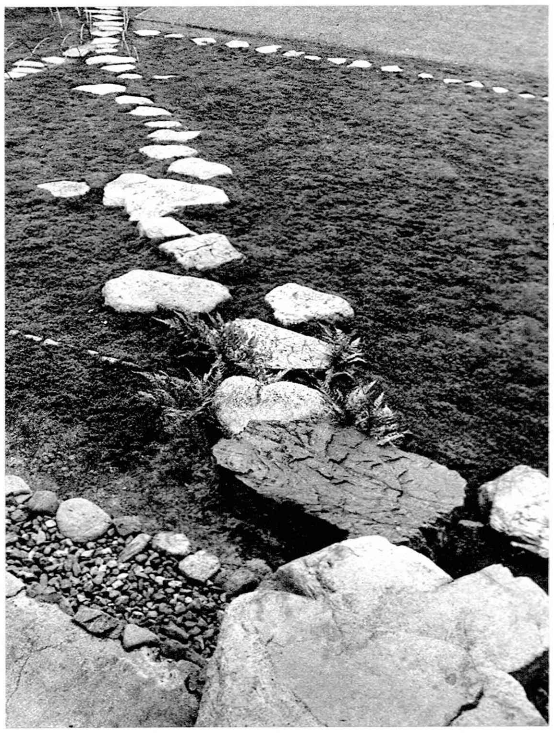
ESTHETIC pleasure is reserved to no one, although the Japanese manage to come out ahead of most other peoples in their creation of esthetic objects and elements and in the breadth of their appreciation of the pleasure afforded. This appreciation is so well developed that the Japanese even distribute "esthetic privilege."

Esthetic privilege is granted to foreigners of maturity to see the two Detached Palaces of Katsura and Shugakuin. All one need do is apply a few days ahead in person at the Kyoto Office (in the Imperial Palace grounds) of the Imperial Household Agency. A foreigner need not have esthetic maturity; proof of being over twenty years of age is all that is required. It is esthetic privilege, for Japanese can see these esthetic dreams only rarely, after months of negotiation and waiting, and even then only as a member of some association or club of esthetic pretensions or ambitions.

Katsura and Shugakuin while they have much in common are at opposite ends of the spectrum of the Japanese garden. The similarities are largely in the architecture and the use made of the materials—the rocks, the water, the trees and shrubs—which form the make-up of the Japanese garden. The difference between the two comes from the compactness of the one and the vastness of the other. Katsura has every element of the Japanese garden encased within itself so superbly that you have to look twice as you go by in the train to place where it is. Shugakuin is that rare Japanese garden which is almost on the monumental scale. This hardly means a Versailles, a Windsor or a Fontainebleau. In those terms the whole of Japan could be classed a garden! But still for a Japanese garden Shugakuin has a large body of water, long sweeping vistas and even the *shakkei* (the borrowed view) of the hills and mountains of northern Kyoto.

Both Katsura and Shugakuin, as we know them today, date from the seventeenth century and Hideyoshi, himself, was touted to be the one who gave permission for the development of Katsura. Of course, Kobori Enshu is given credit for bringing it to fruition. He is said to have sought and received agreement on three conditions before he would undertake the task. He first insisted on no limit as to the time it would take to complete the creation—and, indeed, it can be said that it was long after Enshu's day that Katsura reached completion. How could it be more perfect than it is today when even withered branches of some of the trees seem to add their particular feel to the total effect of his creation? Surely Enshu could not predict, nor did he plan, this far ahead.

Enshu's second demand was that there be no limitation of expense. Each stone of grapefruit size lining the edges of the pond cost *koku* or bale of rice, we are told, and surely this must have been only the beginning. The *Maria doro* encountered in one of the first turns is a priceless object today and must have been secured at great cost in the early years of Christian circumscription. While no less an authority than Basil Hall Chamberlain writing with W. B. Mason in 1907 says of Katsura, "The building is a ramshackle place not differing in style from any ordinary Japanese house," his inspection must have been most perfunctory. The care and effort put into the selection and workmanship of the woods used in the main building belie all estimates of cost. While the main building is rarely open these days, I had the good fortune to accompany an English Prince and member of the Royal Family on a special showing. A student of architecture, he seemed most intent on snapping as many pictures as he could with his new camera, while I was meticulously led through every detail of the architectural tricks and wonders of this superbly simple building.



Carefully-arranged stepping stones in front of the "Shoin" (study) of the Katsura Detached Palace.

The last condition Enshu insisted upon was that there be no interference. He may have been one of the few men in history who was able to keep Hideyoshi from exerting himself. To whomever experiences Katsura it is obvious that it could only have grown into the perfection it represents. It is not something that could have been planned and blueprinted like a medieval cathedral. It grew and melded and combined and blended and outgrew and enveloped and grew some more—and still grows. Enshu could not know of its perfection today. He came in at one point in time and started some processes which took on their own being. Little wonder that he could not brook any interference.

I must return to the stark simplicity of the buildings. Framing and reframing every aspect of the garden. The famous blue and white checked *fusuma* actually adding some color to the still water below. The delicately thatched roof with only the ridgepole slightly accented.

Chitose Bridge linking two islets in the pond of the Shugakuin Detached Palace.



No gutters; only the eaves allowing the rain to run off directly and enhance the view looking through it. If Zen is to be understood then this is the way. And this its most lucid example.

Shugakuin extends one differently. Started in the seventeenth century by the Ex-Emperor Gomino-o for his retirement dalliance, it took on massive proportions for a Japanese garden. There is a Chinese inspired covered bridge, yet with Japanese architectural nuances. There are drum bridges and wooden bridges. The expanse of water is so controlling that everything must always be understood in its terms. The tea houses have as much exquisite detail as those of Katsura. The architectural subtleties and tricks ally these tea houses with those of Katsura and emphasize the tradition of restraint and withholding. Whenever possible the composition is made to supply the expression, and the man-made elements try to keep from stifling whatever may come forth.

But there are three gardens—not just one. And they must be protected from the wild boar which can approach from three sides. Actually if you know your geography you can enter, or at least approach, the largest garden from the outside. Rice paddies juxtapose themselves and in the fall harvest season add golden brown to the already colorful foliage. Was it here that the first bamboo "wild boar discourager" was put into play? The rugged monks from Hieizan could be tamed or dispersed, but the wild boar are not so controllable.

It is said that the Ex-Emperor Gomino-o or one of his successors felt relief as he looked out beyond the confines of Shugakuin and saw the smoke rising from the morning fires in preparation for the morning repast. Times were not always easy and he had heard that not all his subjects were eating well. To see the wisps of smoke curling upwards was indeed relief and proof to him that there was something to prepare for the table.

This is also, however, a wonderful example of the borrowed view, the *shakkei,* for this became part of his garden, his world. Further beyond he could borrow the lights of Kyoto at night—Kyoto perhaps the largest city in the Orient at the time. Or looking the other way Hieizan itself was part of his garden. A modest mountain of only 800 meters, yet impressive in its abruptness and dignity, Hieizan guards the northern approach to Kyoto and fends off whatever evil spirits might venture towards the imperial city.

Katsura and Shugakuin—two completely Japanese gems of expression; restrained, unshowy, blending, expressing only their own, await reception at every level. One need only be mature, preferably a foreigner for easy access, and open to impressions, and one's maturity is bound to be expanded.







Above: "Shoin" (study) of the Katsura Detached Palace and its front garden. Stepping stones are arranged amid the moss. There is no superfluous ornamentation and this garden exudes a calm, stable atmosphere in harmony with the elegance of the palace. Right: An aerial view of the Katsura Detached Palace.

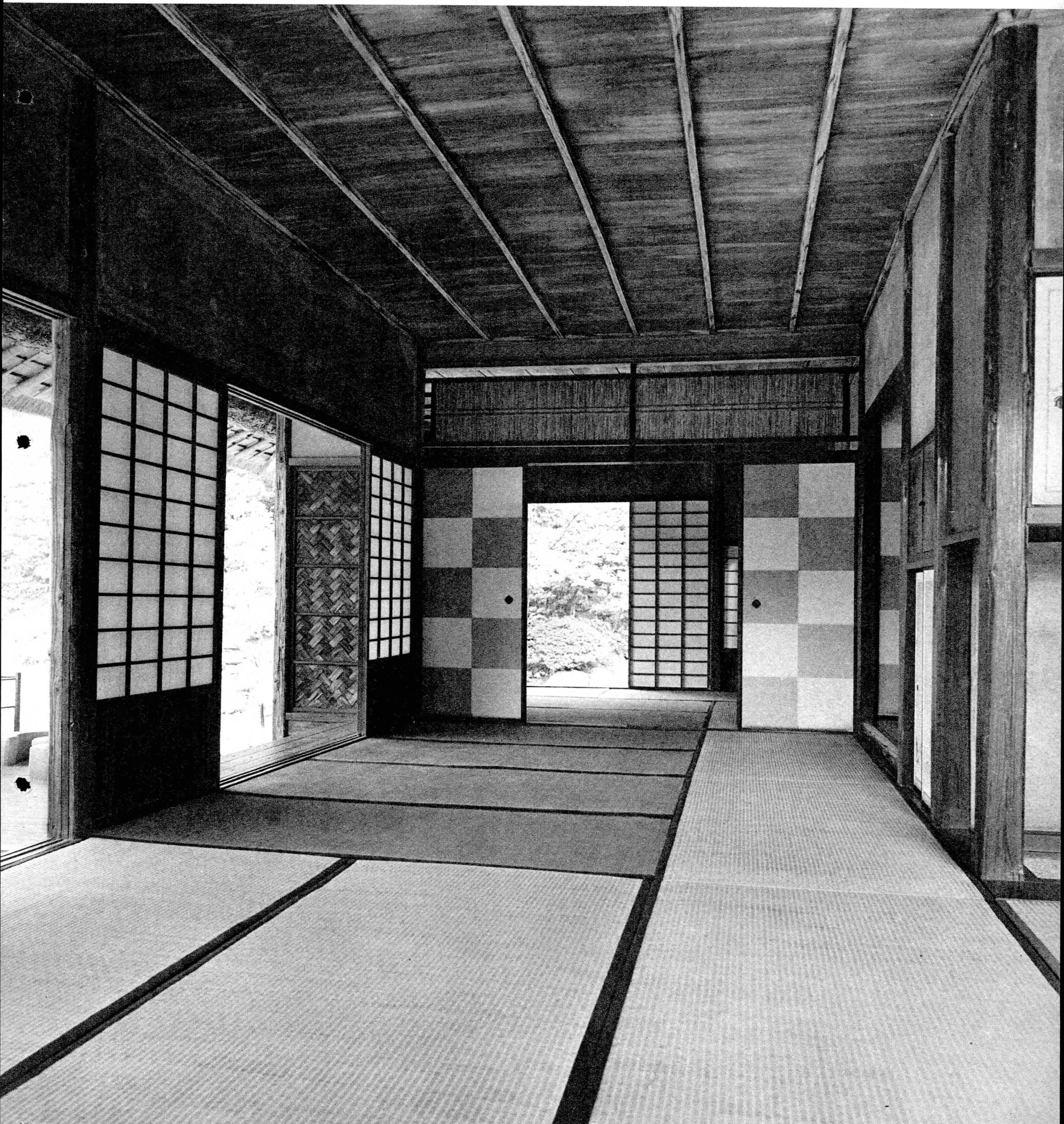




Above: An autumnal view of the garden of the Upper Villa of the Shugakuin Detached Palace. This is a landscape garden which has incorporated a distant mountain range into its general view.

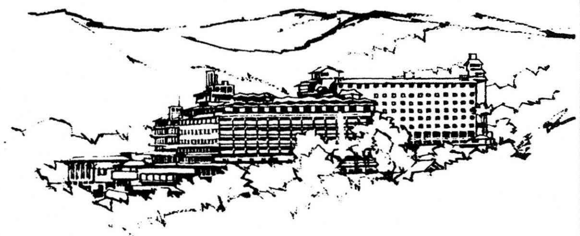


"Shoin" of the Katsura Detached Palace and its East Garden. The garden, simply made up of a green carpet of moss with only stepping-stones arranged on it, shows a perfect harmony with the structure.



The interior of the Shokin-tei tea ceremony house in the garden of the Katsura Detached Palace. Tea-ceremony houses and rest houses are situated here and there, all forming key component parts in the view of the garden.

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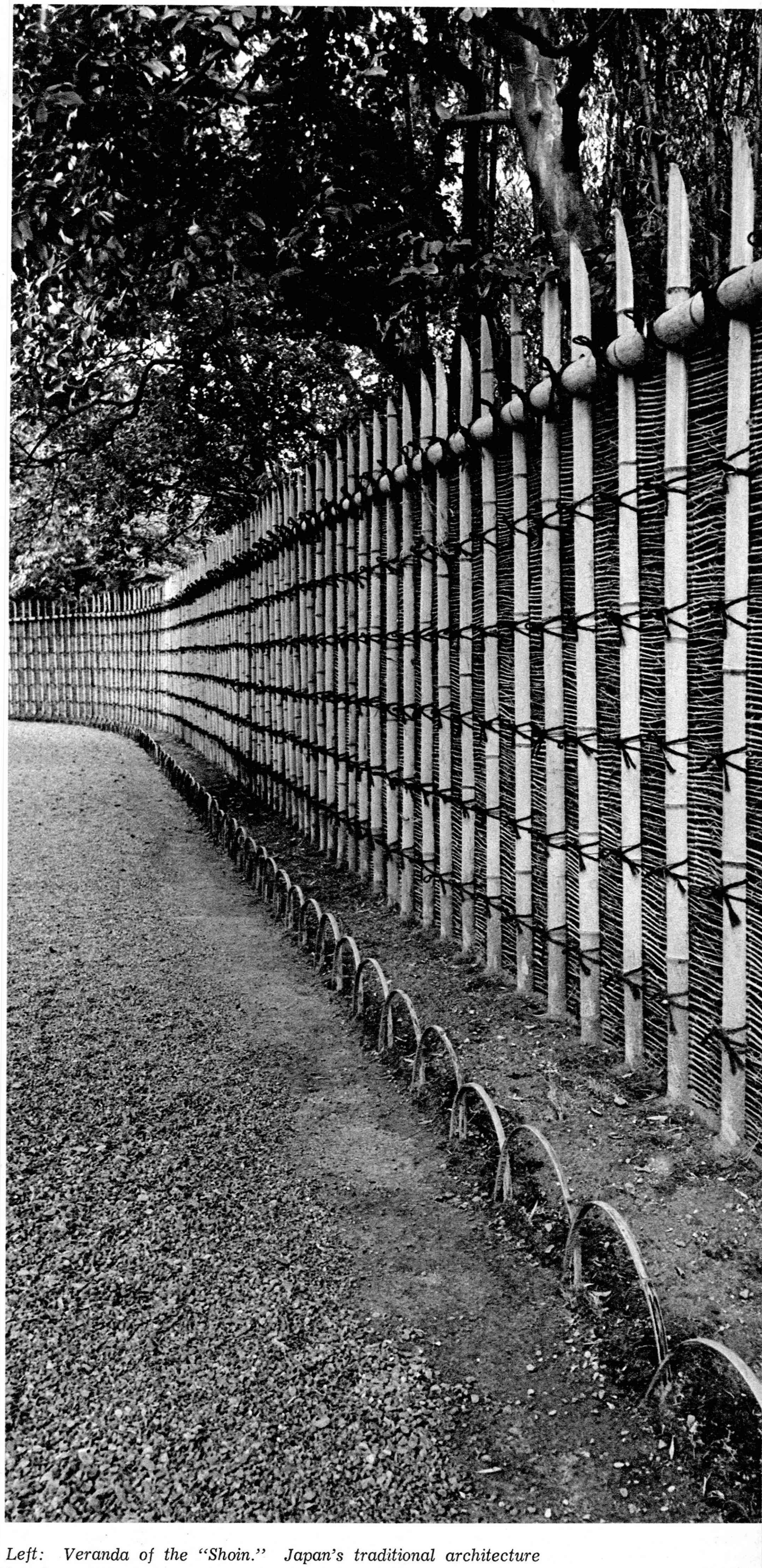


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Left: Veranda of the "Shoin." Japan's traditional architecture is characterized by a very open style making no clear-cut distinction between the residence and the garden. And the Katsura is a typical example of this. The veranda forms part of the structure and at the same time, part of the garden. Above: Refined bamboo fence of the Katsura Detached Palace.

Horyuji

a living repository of the past

Text by Tamotsu Ogata



Photographed by Michio Noguchi

The Main Hall of Horyuji houses several superb Buddhist images, the most noteworthy of which is the bronze Sakya Triad—a large central figure of Buddha Sakyamuni flanked by two smaller Bodhisattva images. These figures were cast in 623 by a master sculptor named Tori Busshi.





Interior of Kodo (Lecture Hall).

ONE frosty winter morning early in 1949, gray steaks of smoke rose from the main sanctuary of Horyuji, the 1,300-year-old Buddhist monastery at Ikaruga in the southwestern suburbs of Nara.

Lingering darkness still hung over the temple compound and it was some time later that the local fire brigade arrived at the scene of the fire, which later turned out to be one of the worst cultural disasters in Japan's modern history. When the firemen opened the doors of the hall, they found the whole structure filled with smoke, and flames lapping the murals on the inside walls.

The fire fighters managed to bring in the hoses and began to douse the burning pillars, beams and scaffolding. In the course of the desperate fire-fighting operation, a gushing jet of water bored a hole through one of the painted walls.

When the flames subsided, harried temple officials found the hall's interior blackened with sooth and cinder but the building itself managed to stand, supported by the sturdy woodwork.

Police investigation followed and experts traced the fire to an electric cushion which had been left on the scaffolding with the switch on since the previous evening. The scaffolding had been set up for a group of artists who had been commissioned to copy the murals. The 12 wall paintings, all depicting various Buddhist images in heavenly surroundings, had been rated as rare historical and artistic monuments of the early days of Buddhism in Japan. They represented a fine blending of the pictorial techniques of India, the birthplace of Buddhism, and China, through which Buddhist philosophy and its attendant cultural and artistic manifestations had been imported into Japan.

The murals were naturally in a state of slow decay. All Buddhist statues in the hall had been removed and artists were engaged in the work of making faithful copies of the fading pictures for the sake of posterity. The task was a part of a 20-year project to repair and restore the artistic and architectural treasures of Horyuji. It was a tragic irony, indeed, that efforts to preserve the nation's treasured heritage should have spelled the near-total destruction of one of its most outstanding specimens.

Irreparable as this loss was, the disaster had the catalytic effect of urging the nation into serious efforts to preserve its precious cultural legacy. The Cultural Property Protection Law was enacted the next year.

The incident also helped accentuate the tremendous value of Horyuji's other properties which had been preserved through the centuries. Indeed, no other cluster of ancient cultural monuments as old as Horyuji's has enjoyed such a remarkable state of preservation.

Horyuji, nestled on the gentle slope of a stretch of verdant hills lying along the northwestern fringe of the Nara Plain, has greatly benefited from its geographic position. Horyuji's secluded and somewhat elevated location has lent itself to natural protection against the hazards of typhoons and floods. The temple was also happily spared the torches of soldiers and soldier-monks who wantonly destroyed much of Japan's ancient architecture during the civil and religious wars of the middle ages.

NOW this monastery came into being 13 centuries ago, when, figuratively speaking, civilization was just dawning over the Japanese islands, is a fascinating story with a touch of mystery. The fascination is further heightened by the fact that the splendid cultural monument grew out of the religious devotion of a single man—a genius named Prince Shotoku.

Prince Shotoku (574-622) was born the eldest son of Emperor Yomei, the 31st ruler in Japan's Imperial dynasty. According to tradition, the Emperor, taken ill in 587, pledged himself to sponsor the construction of a temple enshrining the image of Yakushi, the "Healing Buddha," in the hope of invoking divine dispensation for his recovery.

Before long, however, the monarch died. The prince, with the cooperation of his aunt, the Empress-Regnant Suiko, pushed the unfinished project and in the year 607, completed the temple, dedicated to the memory of the deceased Emperor. The date of the temple's founding is inscribed on the nimbus of the Yakushi image enshrined in the Main (Golden) Hall of earlier mention.

Prince Shotoku chose the site of the monastery in the neighborhood of his own palace, where he studied Buddhist scriptures in seclusion. It is presumed that he had chosen Ikaruga for his residence because of its relative remoteness from the Asuka area, some 20 kilometers to the south, where the Imperial court was located. Asuka made the headlines earlier this year with the accidental discovery of an ancient tomb chamber decorated with colorful wall paintings.

Founding of Horyuji, a significant achievement though it was, was not Prince Shotoku's sole accomplishment. Alert and sagacious, the prince began to study Buddhist sutras and Chinese classics in his childhood and was named Prince Regent under Empress Suiko at the age of 18. In this position, he carried out a sweeping reform of the administrative system and promoted Buddhism, then a new religious-cultural wave from Korea and China, as the basis of government and popular ethics. He was not only a devoted patron of Buddhism but an authority on Buddhist doctrines in his own right, being credited with writing detailed annotations on three abstruse scriptures.

Prince Shotoku also encouraged the sculpture of religious images and the construction of Buddhist temples. He is credited with sponsoring the construction of seven monasteries and convents in the Nara-Osaka region.

In the administrative field, he took the lead in introducing a new system of bureaucratic job classification, under which civil servants were to be promoted, not by family status, but by individual ability and achievements—a radical departure from tradition in those days.

The prince also authored the 17-article Charter, setting forth the political philosophy of his government and moral and ethical guidelines for civil service personnel to follow.

In the field of foreign policy, the prince promoted diplomatic relations with the Sui Court of China and dispatched groups of scholar-monks there to absorb what China, then the most civilized country in this part of the world, had to offer.

Prince Shotoku enjoys much popular veneration today as witness the fact that his portrait is featured in the current issues of Japan's ¥5,000 and ¥10,000 bills.

There is no denying, however, that Prince Shotoku's memory is most closely associated with Horyuji and the town of Ikaruga, for it was there that he spent much of his lifetime and also saw his religious devotion take a concrete shape in the Horyuji Temple—now a rare collection of the world's oldest wooden buildings and a repository of numerous Buddhist statues and art objects of preeminent cultural value.



Kondo (Main Hall) is about 18 meters high.

THE Horyuji cathedral consists of two compounds: Sai-in or the Western Temple, which is centered around the Main Hall and the Five-Storied Pagoda, and To-in or the Eastern Temple which surrounds Yumedono (the Hall of Dreams). Altogether, there are 45 important buildings, whose dates of construction range from the 7th to the 16th century.

The visitor approaches the abbey through an avenue lined by old pine-trees, entering the compound through the massive Great South Gate—the first "national treasure" one encounters at Horyuji.

"National treasure" is a unique Japanese designation and applies to architecture, sculptures, paintings and other works with outstanding historical, artistic and cultural value. Many of them belong to Buddhist temples but this does not mean that every Japanese monastery abounds in them. In fact, those lucky enough to own just one or two make a great fuss about it.

Horyuji boasts the largest collection of "national treasures"—136 in all—among Japan's religious institutions. It also has the distinction of owning the largest number (1,735) of monuments and articles designated as "important cultural properties"—another category of assets with acknowledged artistic and historical value.

Past the South Gate, the visitor enters the pebbled courtyard and presently walks up to the Middlle Gate, which forms the entrance to the cloistered main compound. In its frontal niches stand a pair of fierce-looking clay and wood statues of Guardian Kings—familiar figures found at large Japanese Buddhist temples. These 3.77-meter-tall statues, one painted blue and the other vermillion, offer intriguing subjects of study for people interested in plastic art.

As one enters the enclosure· one is greeted by an austere but pleasing vista of the main cathedral—a composition of rare aesthetic harmony comprising the towering pagoda at left, the Main Hall at right and the imposing Lecture Hall in the center, enclosed by a neat cloister with its vermillion columns and beams. A sutra repository and belfry complete the ensemble.

The Main Hall, by far the best surviving example of Asuka style architecture, houses several superb Buddhist images, the most noteworthy of which is the bronze Sakya Triad—a large central figure of Buddha Sakyamuni flanked by two smaller Bodhisattva images. These figures were cast in 623 in memory of Prince Shotoku who had died a year before. They are the works of a master sculptor named Tori Busshi, grandson of a naturalized Chinese artisan who was one of the many such immigrants who brought cultural and technical expertise from China and Korea into Japan in those days.

This documentation comes from an inscription on the back of the large halo behind the center piece. It is presumed that the Sakya Triad became the chief icon of the temple in 623 replacing the Yakushi image cast 16 years earlier in memory of the prince's father.

Other important exhibits in the Main Hall include wooden statues of the Four Heavenly Guardians, a bronze statue of Amitabha and a wooden image of Srimaha devi.

The interior of the sanctuary is panelled with copies of the famed frescoes, reproduced by a team of 14 leading artists from life-size monochromic photographs and reduced color photos taken some years before the 1949 fire. The reproduction project, initiated by Josen Kenchu, the present chief abbot of Horyuji, was carried out by the Asahi Shimbun in 1967-8.

The damaged original murals, now reinforced with plastics and framed with the charred woodwork that used to support the interior structure of the Main Hall, are kept in a special storehouse. They are closed to public inspection, however.

As the Main Hall is completely devoid of any electrical illumination, present-day visitors can view the statues and mural reproductions only dimly even on a fine day, just as old-time worshippers did through the centuries.

The Five-Storied Pagoda, dismantled during World War II for extensive repairs, has now been reconstructed and soars to a height of 32 meters. On the first floor around the central column are four grottoes, one on each side, housing clay figures representing various legendary scenes involving the life of Gautama Buddha.

In one of these compositions, showing the Buddha's entrance into Nirvana, a host of his disciples and attendants are shown seated around his deathbed, crying unabashedly or in other states of extreme agony—a striking contrast to most other Buddhist images which are invariably painted or sculptured with solemn, stylistic facial features.

A short distance to the east from the cloister stands the Treasure Hall consisting of two ferroconcrete buildings, which house Horyuji's numerous other treasures of highest order, now safely protected by modern fire- and moisture-prevention devices.

The exhibits there are the acquisitions of the centuries, some intended for the temple from the beginning, others added from various sources during the successive ages in the temple's long history. They are too many and too varied to describe in the limited space allowed although each deserves appreciative study by students of history, religion and arts. Suffice it to mention just a few outstanding specimens.

Visitors will be struck by the sight of the tall Kudara Kannon, a strangely elongated wooden statue of unknown source. This image, with its archaic smile, graceful contours and flowing robes, exudes mystic charm, which is heightened all the more by the obscurity of its origin. The statue, now adequately illuminated, used to stand serenely at a dim corner of the Main Hall.

Another notable exhibit is the Tamamushi Shrine, which bears exquisite paintings centering on some fantastic episodes in Buddha's previous existence. The property, once in Empress Suiko's possession, is unique in that it was decorated with the iridescent wings of beetles (tamamushi) along its edges, corners and cross-beams. One cannot help admiring the ingenuity of its creators who conceived the idea of utilizing the natural glow of beetles' wings to decorate the dim interior of the miniature sanctuary. The insects' wings have long since disappeared and only the metal openwork remains now.

Another exhibit somewhat similar to this is Lady Tachibana's household shrine. This 2.6-meter-high national treasure contains a little gilt-bronze Amitabha statue flanked by Bodhisattva attendants. These exquisitely cast figures rest on pedestrals made in the shape of lotus calices, which rise from a pond represented by a bronze plate with intricate engraved patterns of ripples and lotus leaves.

The bronze image of Yumechigai Kannon, with its cherubic smile, should evoke affectionate adoration from visitors of any age and inclination. Presumed to have been cast in the late 7th or early 8th century, the 87-centimeter-tall statue is more realistic than the Asuka Period images which are marked by their austere countenances.

Continued

Proceeding farther east past the East Gate, the visitor enters the compounds of the Eastern Temple. This section of the abbey is built around the octagonal chapel called Yumedono, which was constructed in 739 on the site of Prince Shotoku's residence following its destruction by fire.

The chief icon of this beautiful sanctuary is the gold-foiled wooden image of Kuse Kannon, standing 1.8 meters tall and said to have been modelled after Prince Shotoku himself. This national treasure had been kept secret for centuries, rolled up in layers of linen, until an American art student, Ernest Fenollosa, uncovered it in the course of his cultural expedition some 100 years ago. On viewing this image, present-day visitors will be brought home to the electric sensation that must have seized this investigator and his Japanese associates when they saw the glittering sculpture emerge out of thick wrappings.

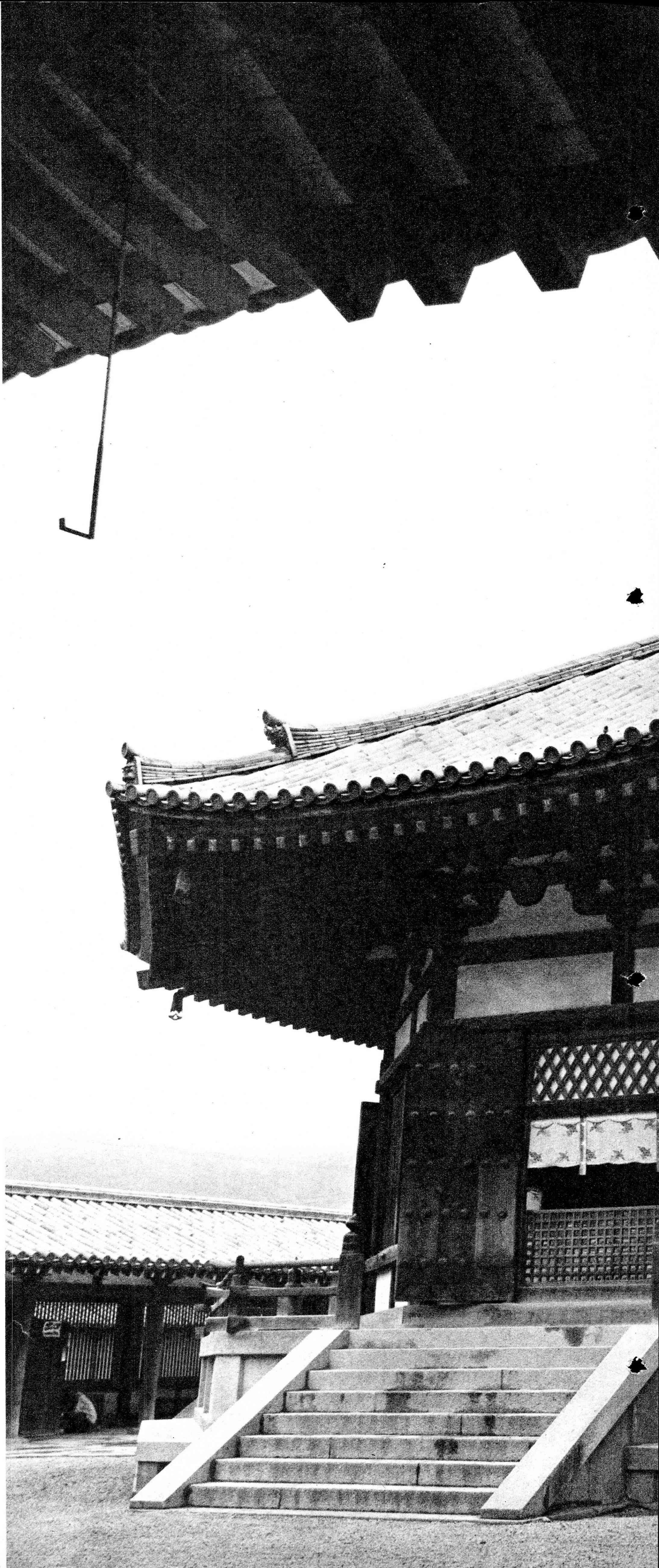
In order to help protect it from the elements, the statue is closed to public inspection much of the time, opened for public view only for a few dry weeks each in the spring and autumn every year.

No discussion of Horyuji, however concise, is complete without some reference to the academic dispute over the question of whether the main edifices of this temple are the originals dating back to 607 or were rebuilt, possibly about a century later. The controversy, which has not been completely settled yet, erupted some 50 years ago over an entry in an ancient history book to the effect that the temple was burned to the ground in a fire set by lightning in the year 670. The claim was contested by another faction of scholars who insisted that there was enough architectural evidence to support the long-accepted date of the temple's construction.

Beyond dispute, however, is the fact that the Middle Gate, the cloister, the Main Hall and the pagoda represent the typical architectural style of the Asuka Period. Also incontrovertible is the fact that Horyuji remains a priceless living repository of the past, a fine monument to the cultural vigor that animated the 7th century Japanese. Visitors to the temple—whether serious art students or plain tourists, and whether natives or foreign visitors—will leave the abbey keener in perception and invigorated in spirit.

The hills behind Horyuji continue to provide an unchanging backdrop for the cathedral but Ikaruga today is not the idyllic hamlet that it used to be. Only a few hundred yards away from the temple, a steady stream of trucks and buses roars by along the national highway. On the paddyfields to the south, unattractive houses and factories are mushrooming, spoiling the once pastoral landscape.

Will it be possible to stem the wave of modernization and keep at least the close vicinity of the abbey free from the hustle and bustle of industrial society? Horyuji would seem to merit such a dispensation.



The octagonal chapel Yumedono (Hall of Dream) was constructed in 739. It is one of the most beautiful buildings in this country.







Above: The Five-Storied Pagoda soars to a height of 32 meters. Right: The cloister of Horyuji is more than a mere walkway; it is an integral part of the beauty of the compound of the temple.







Yumechigai Kannon (87-centimeter-tall bronze image).


Kudara Kannon (2.9-meter-tall wooden image).


Guardian King (3.77-meter-tall clay image).

CLEAN AIR FOR TOKYO!

Tokyo Struggling to Prevent Air Pollution

On July 18, 1970, 43 students at the Rissho High School in Suginami Ward, Tokyo, suddenly complained that they felt nausea while playing softball or swimming on the school campus, and they were rushed to hospital for treatment. They were the first victims of photochemical smog in Tokyo.

This incident shocked the citizens of Tokyo who were concerned about the worsening air pollution in their city. Subsequently, there have been successive outbreaks of similar cases concerning photochemical smog in extensive areas of the capital. Some people complained about sore eyes and throats, while others felt numbness in the limbs and nausea. Victims of photochemical smog numbered about 10,000 in 1970 and about 28,000 last year. This year 111 pupils at the Shakujii Minami Middle School fell simultaneously victim to photochemical smog while at class on May 12. The people of Tokyo fear that photochemical smog may strike them at any moment.

It was from around 1965 that the air in Tokyo became noticeably polluted. As air pollution worsened, trees started to wither and the number of wild birds also decreased conspicuously. Human health was also affected as eloquently shown by the victims of photochemical smog.

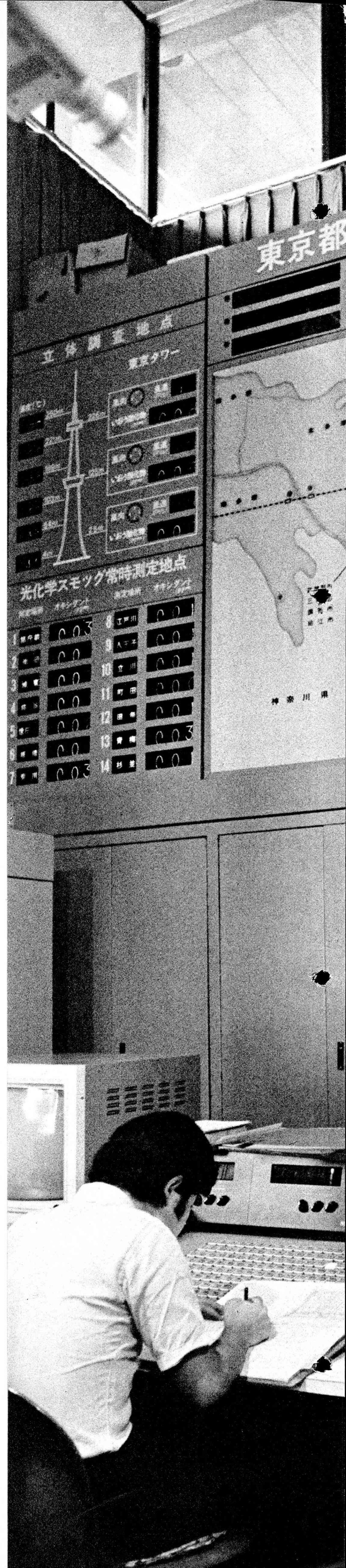
The rapid growth of the national economy resulted in the sharp increase of industrial plants, office buildings and automobiles. Yet investment in the public sector for the improvement of the living environment was sadly lagging. This is largely responsible for the current widespread air pollution in urban areas. No doubt, the people's living standards have improved noticeably but the price was air pollution and river contamination.

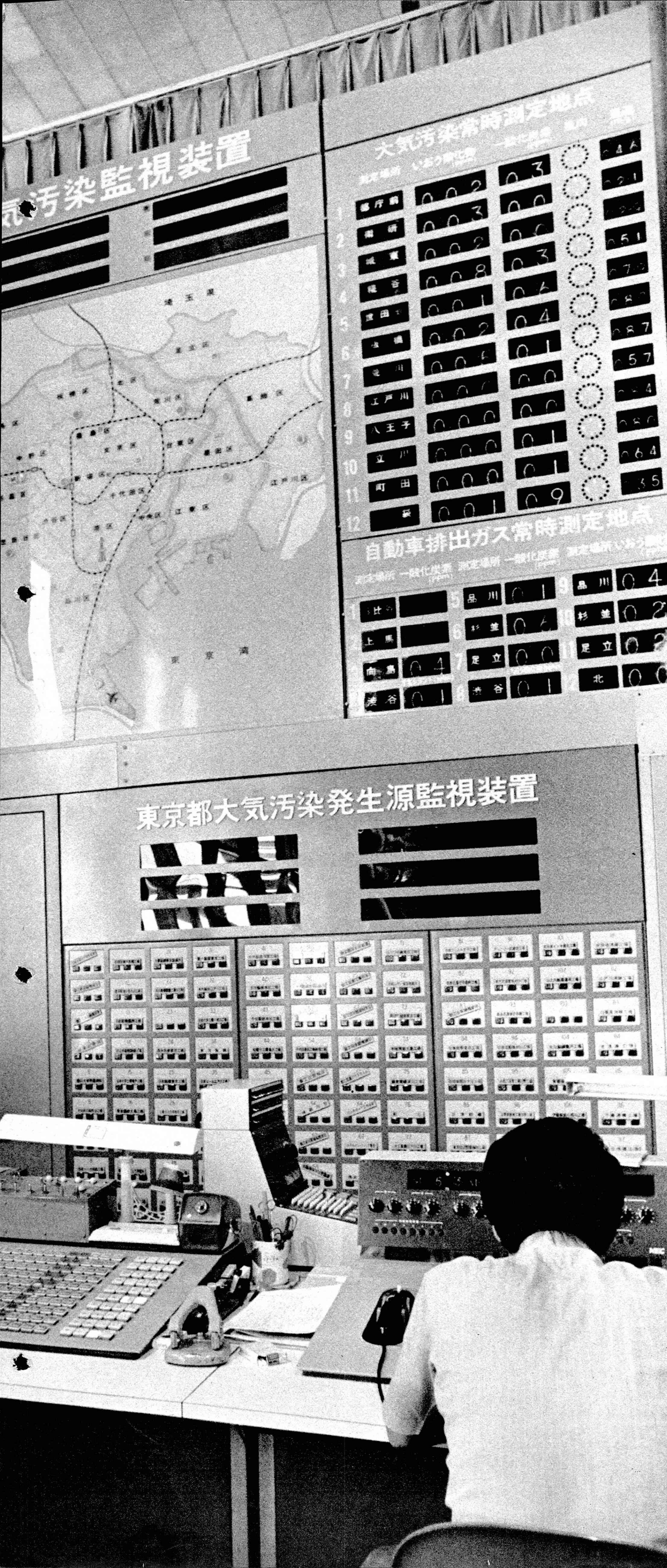
Primarily responsible for the air contamination are industrial plants and automobiles. Tokyo has about 16,000 large and small factories (including, in this context, heating systems in office buildings) releasing air pollutants. Their chimneys mainly issue harmful sulfurous acid gas. The volume of such gas emission totaled 100,000 tons in 1970. There are approximately 2,300,000 cars in Tokyo at present. These cars are running about as they emit harmful substances such as carbon monoxide, hydrocarbon, nitric oxides and lead compounds. Nitric oxides contained in car exhaust fumes are believed to be the main cause of photochemical smog.

The restoration of clean air in Tokyo is a problem requiring immediate attention of its citizens. The Metropolitan Government, in an attempt to make the air in the capital as clean as it was around 1965 by 1974, is now wrestling with overall air pollution prevention measures, including control over the generation of pollutants, intensive control over automobiles and factories as the prime source of pollution and a survey of the effects harmful gases have on human health.

Air pollution in Tokyo has spread so far and wide that it cannot be checked overnight. It is almost impossible for Tokyo to regain clean air unless the population and industries concentrated in the metropolitan area are dispersed to outlying areas and also unless its structure characterized by a mixture of industrial districts and residential quarters is changed.

The air pollution hopefully will not progress beyond the present level as the Metropolitan Government's pollution control measures are pushed. Now, opinion is gaining ground after sober reflection over the worsening environmental pollution that thorough pollution control measures should be propelled though it may slow down the economic activities of the country to some degree.







Left and above: Staff at the Air Pollution Control Center in the Metropolitan Government Office, Yurakucho, Chiyoda Ward, are busy checking air pollution with the aid of up-to-date equipment. The center has a continuous monitoring system, information transmission system and sources monitoring system which enable it to combat air pollution as effectively as possible. The center is constantly supplied with data for processing from 13 general air pollution monitoring stations and 20 motor vehicle exhaust gas monitoring stations and vertical monitoring stations operating at key places in the capital.

Photos by MASAMICHI SUMIYOSHI

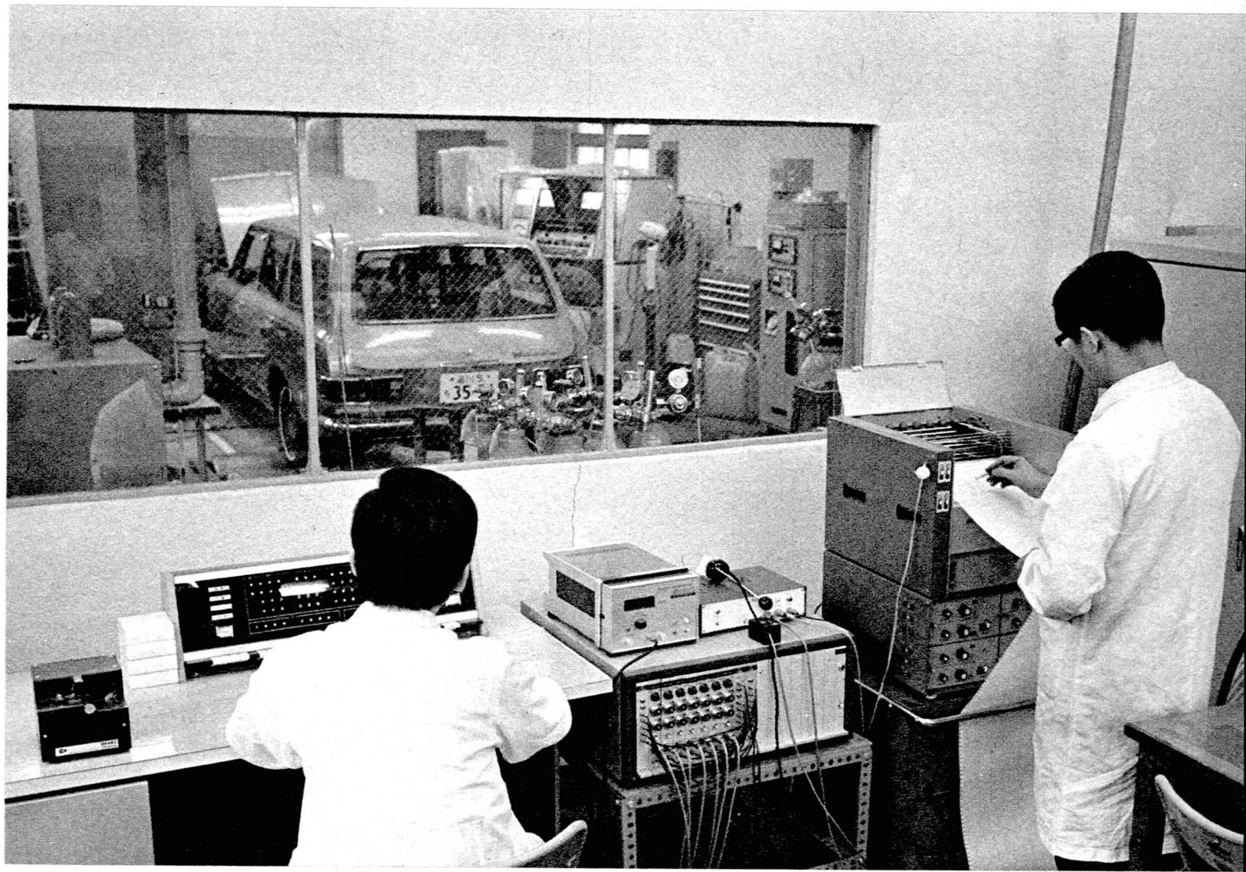


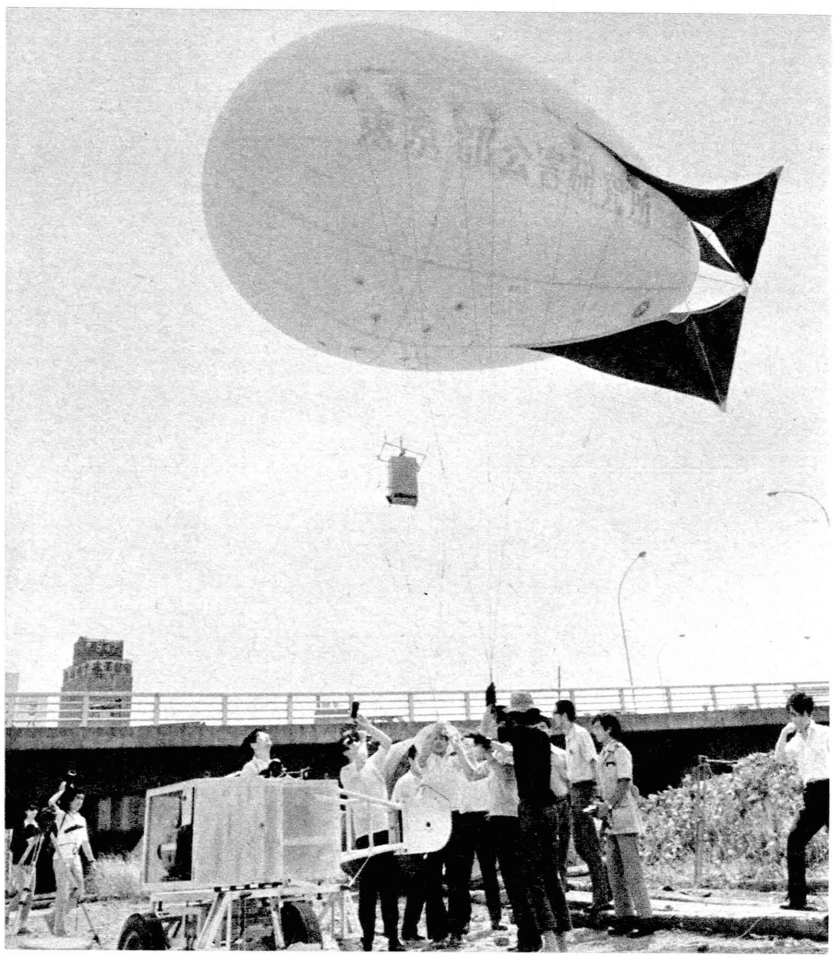
Above: Flashboard designed to inform citizens of the latest condition of air pollution plays an important role in the war against air pollution. At present such boards are located at 15 places throughout the city. Directly linked with the Metropolitan Government's Air Pollution Control Center, they flash the latest information on sulfurous acid gas, oxidant intensities, warning such as the one against photochemical smog, etc.

Right: As a traffic policeman looks on, personnel of the Bureau of Environmental Pollution conduct a roadside check on a car to see how much carbon monoxide is contained in its exhaust gas. A Metropolitan Government ordinance stipulates that the amount of carbon monoxide a car emits while the engine is idling should be less than five per cent of total emission. Anyone found driving car which discharges 7 per cent or more of carbon monoxide is subject to punishment.









Top: Researchers of the Tokyo Metropolitan Research Institute for Environmental Protection engages in the research on the effect of the catalytic converter in lessening air pollution. Bottom: To make clear the mechanism of the air pollution phenomena, researchers of the institute send up "kitoon" loaded with various measuring instruments.



There are approximately 2,300,000 cars in Tokyo at present. They are running about as emit harmful substances such as carbon monoxide, hydrocarbon and lead compounds.

JAPAN'S ANTI-POLLUTION INDUSTRY MAKING GIANT STRIDES

Japan's anti-pollution equipment industry, though still young, is already measuring up to the top international standards. It may be said that Japanese manufacturers of such equipment, though still a step behind their European and American counterparts in the development of basic technologies, are now leading the world in the sphere of applied techniques and practical use.

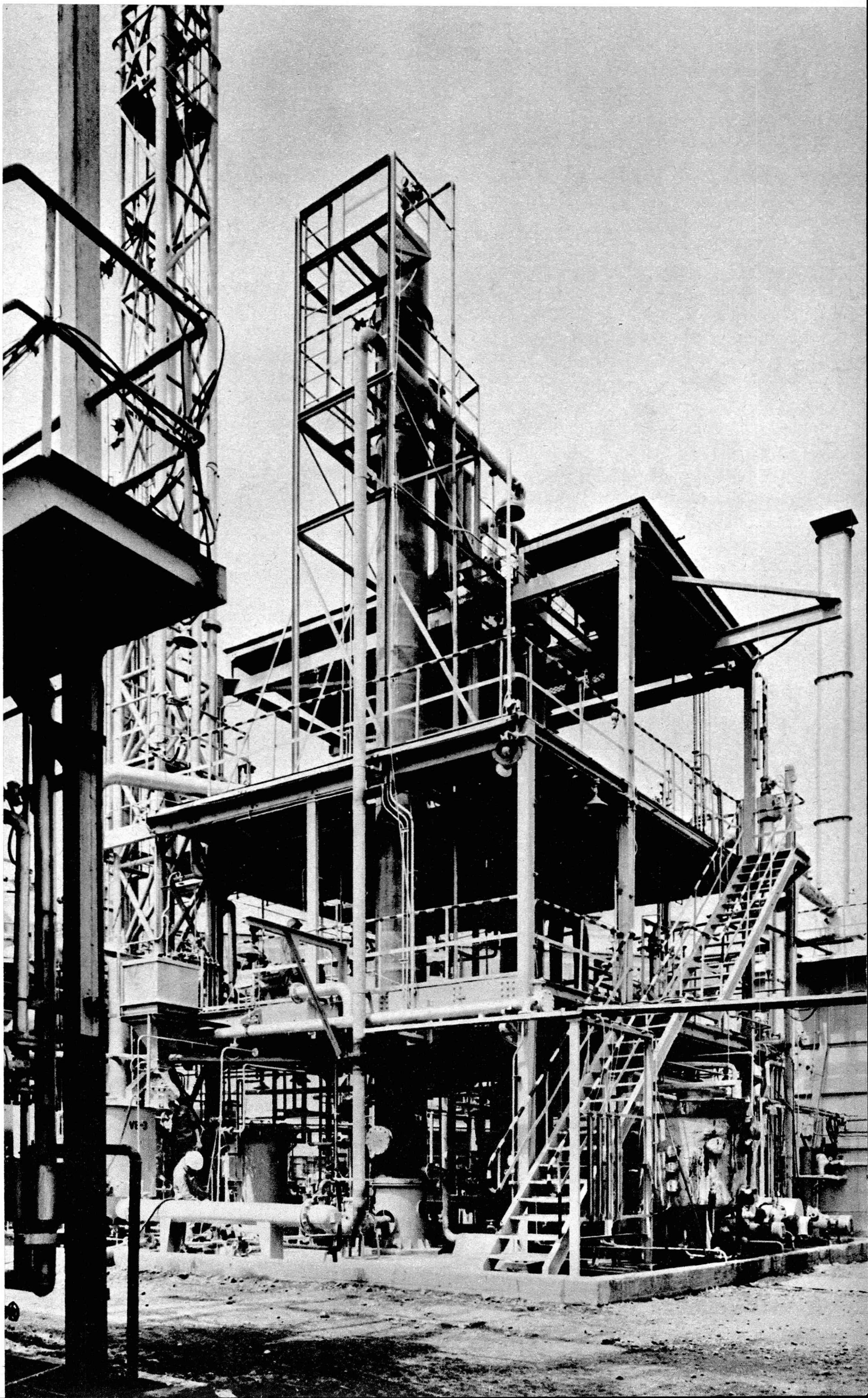
In Japan, all sorts of environmental pollutions have been increasing as if by geometrical progression as a result of the rapid economic growth and the concentration of population in big cities. In recent years, however, a deep soul-searching about such a situation has spread fast in every segment of the nation, leading to a firm determination to protect the environment from pollution. In a series of public trials on environmental pollution cases, the industrial firms involved, accused of emitting pollutants, have suffered a total defeat, while legal and administrative controls on environmental disruption have been further strengthened.

And for the anti-pollution equipment industry, this means the opening up of a vast market.

According to a survey by the Japan Industrial Machinery Manufacturers' Association (covering a total of 191 companies), the production of anti-pollution equipment in fiscal 1971 ending in March 1972 amounted to 300,268 million yen, scoring a big gain of 54.3 per cent over the previous year. By major category, equipment for the prevention of air pollution increased 2.4-fold, equipment for flue gas desulphurization 2.2-fold, equipment for treatment of sludge about twofold, equipment for treatment of industrial waste water 1.9-fold and refuse disposal devices 1.6-fold. Moreover, the production for fiscal 1972 is deemed certain to register a still higher rate of growth than in fiscal 1971.

Meanwhile, the development of new anti-pollution techniques is making steady progress, such as the heavy oil gasification desulphurization process, reprocessing of waste plastics into petroleum, and the special treatment of waste water to reclaim industrial water.

Continued



Pilot plant of the "Chiyoda Thoroughbred 101" flue gas desulphurization process at the Kawasaki Research and Development Laboratory of Chiyoda Chemical Engineering & Construction Co., Ltd.

JAPAN'S ANTI-POLLUTION INDUSTRY MAKING GIANT STRIDES

Anti-pollution equipment is roughly divided into (1) devices for the prevention of air pollution, (2) devices for the prevention of water pollution and (3) devices for the disposal of solid wastes. Following is a general review of the trends of manufacturers in each category and the development of anti-pollution techniques now attracting keen attention.

Desulphurization Devices

In the past, residents near factories used to complain about black soot from their chimneys. In recent times, however, sulphurous acid gas issuing from the stacks of thermal power stations and oil refineries has come to the fore as a major cause of air pollution. When heavy oil containing sulphur is burned, sulphur changes to poisonous sulphurous acid gas, which causes various injuries to the local environment and populace, such as the withering of plants and a high incidence of asthma among nearby residents.

The consumption of heavy oil, a principal energy source in Japan, has been expanding fast parallel to the rapid growth of the nation's economy. But this has also been accompar ɩɑ by the worsening of environmental pollution due to sulphurous acid gas. In particular, Japan, which is scarce of petroleum resources, is filling its crude oil needs mostly through import from the Middle East. But the Middle Eastern crude oil, though available in abundance, contains high percentages of sulphur. A switchover to crude oil with a low sulphur content is of course desirable to prevent air pollution due to sulphurous acid gas. Yet such oil resources in the world are limited, and the price of low-sulphur oil is spiraling up fast owing to swelling demand. In these circumstances, it is difficult to secure a massive supply of low-sulphur crude oil on a long-term basis.

As a result, two types of equipment have come into the limelight as effective means of preventing air pollution—namely, the heavy oil desulphurization system for removing the sulphur content of heavy oil and the flue gas desulphurization system for eliminating the sulphur content of flue gas emitted when heavy oil is burned. The former equipment has been installed in rapid succession mainly at oil refineries, which form the core of petrochemical industrial complexes, while the latter devices have been adopted by the users of petroleum products, such as thermal power stations, one after another.

At present, more than 10 firms engage in the production of desulphurization equipment, including the Chiyoda Chemical Engineering & Construction Co., Ltd., Hitachi, Ltd., Mitsubishi Heavy Industries, Ltd., Mitsubishi Chemical Machinery Mfg. Co., Kawasaki Heavy Industries, Ltd. and Japan Gasoline Co. Each of them is turning out characteristic devices of its own. Already, Japan is leading the world in the manufacture of desulphurization equipment for practical use, but in most cases, basic techniques of such equipment have been introduced from abroad. In this regard, Thoroughbred 101, a flue gas desulphurization device developed by Chiyoda Chemical Engineering & Construction, claims attention as desulphurization equipment purely based on domestic technology.

Thoroughbred 101 has a number of unique characteristics. For instance, its desulphurization efficiency is as high as more than 97 per cent, while it is very easy to operate and highly reliable. Moreover, it has no danger of causing the so-called "secondary pollution" since it produces only gypsum as a by-product and besides, emits no waste water. Since developing this device last year, the firm has already received orders for four units. Meanwhile, many inquiries are arriving from abroad, and technical experts of a governmental organization and an engineering firm in the United States have visited the Japanese company to study the technology of the new equipment.

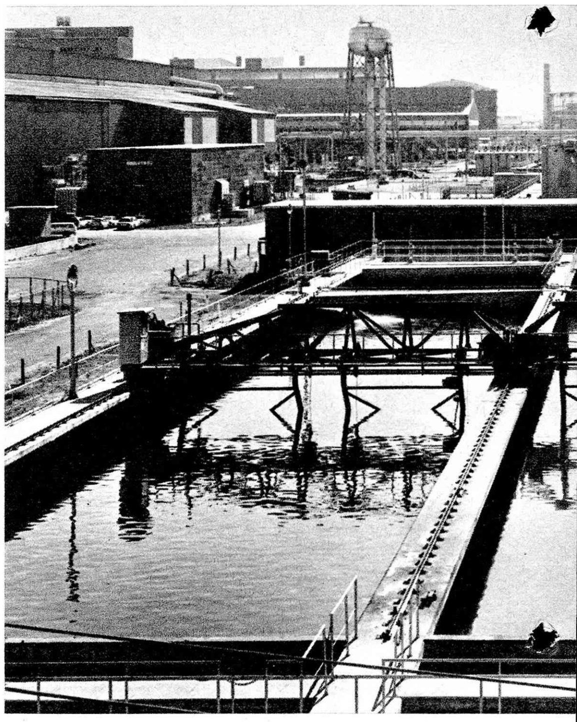
At the present time, desulphurization devices consist chiefly of heavy oil and flue gas desulphurization equipment, but in the future, the heavy oil gasification desulphurization system is expected to play an important role. Under this system, the desulphurization ratio can be raised to almost 100 per cent through the gasification of heavy oil at high temperature under high pressure. Already, the Ube Industries, Ltd. is in process of developing a device of this type with purely domestic technology, while the Toa Oil Co. has revealed a plan to build the world's first commercial plant with American-developed technology of this kind.



Industrial Water from Waste Water

Water pollution is getting more and more widespread and serious. Already, rivers in such big cities as Tokyo, Osaka and Nagoya have far exceeded the self-cleaning limit. They are now murky "rivers of death." Meanwhile, the pollution of ports and harbors is also deteriorating fast. This is especially the case with the estuaries of rivers flowing through big cities and ports adjacent to major industrial zones. For instance, the Bay of Dokai and the Port of Tagonoura have become so dirty that no fish can live there now.

What has caused water pollution to assume such

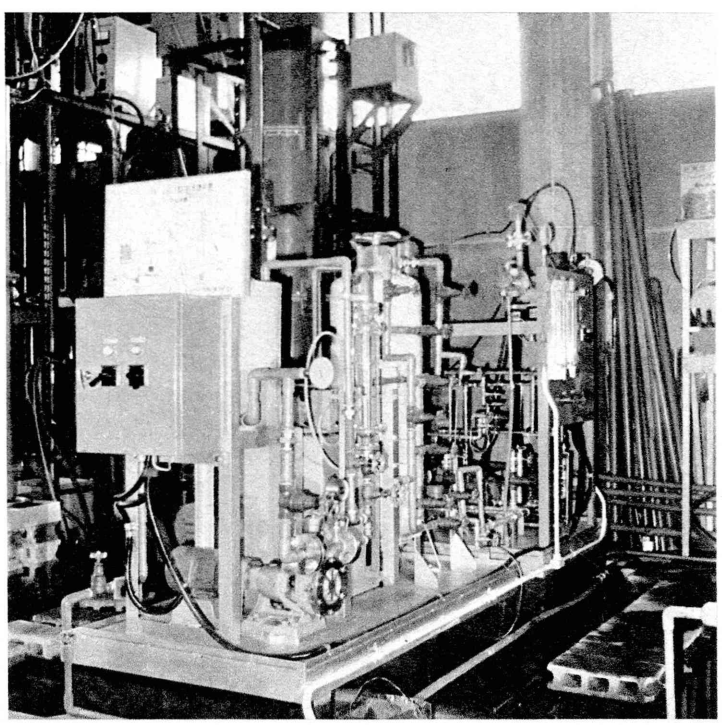


Hot mill waste water reuse system developed by Kurita Water Industries, Ltd.

Test plant of "activated carbon filtration system." (Japan Industrial Water Association).







Test plant of "reverse osmosis water purifying system." (Japan Industrial Water Association).

serious proportions? For one thing, various industries, when expanding their equipment, did not necessarily give full consideration to installing waste water treatment facilities for prevention of environmental pollution. For another, the construction of public facilities for the prevention of environmental pollution, such as sewerage, has tended to lag behind the fast concentration of population in urban areas.

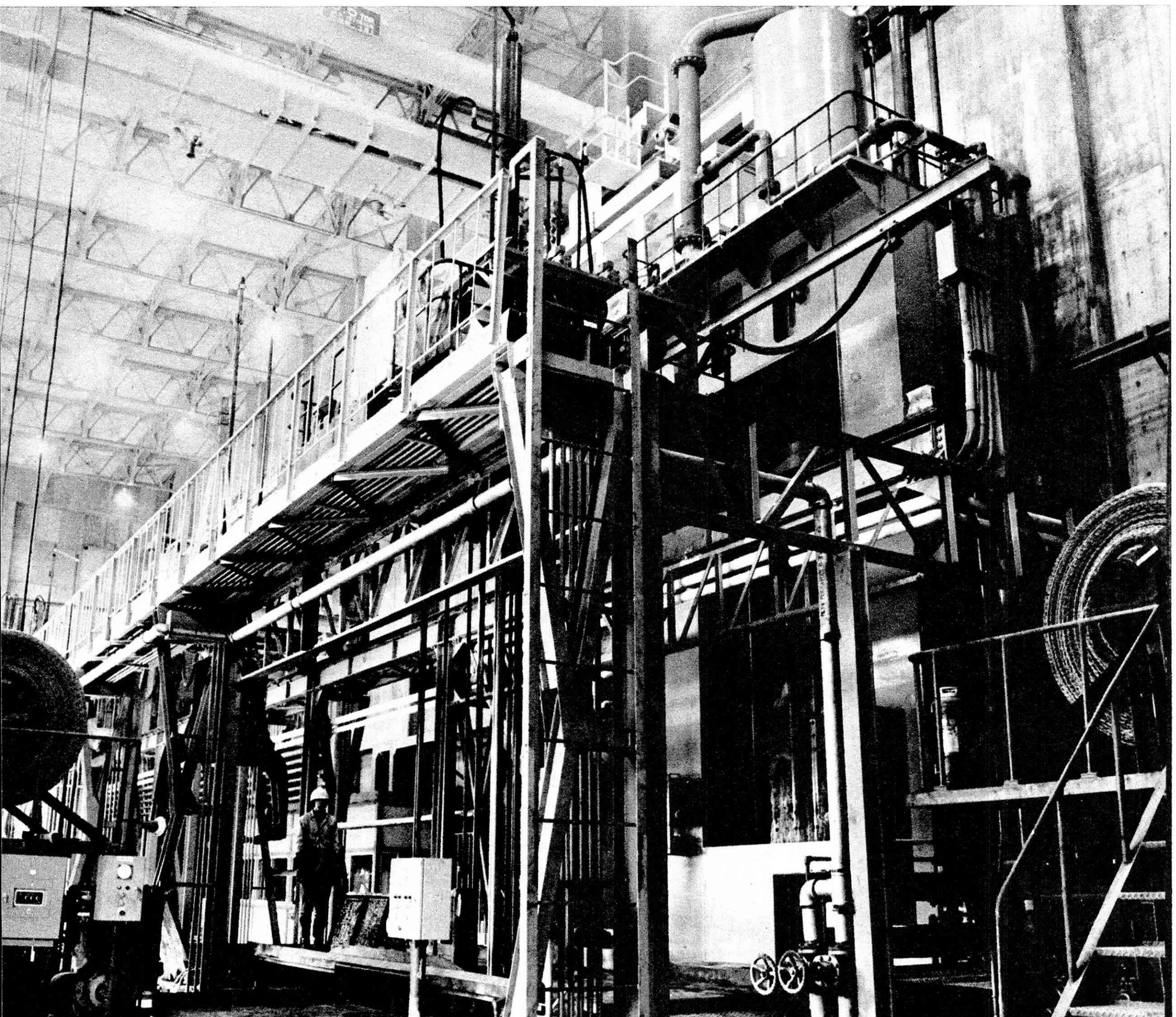
There is no particular method to prevent water contamination other than the construction of sufficient sewage and industrial waste water treatment facilities in order to discharge wholly processed, clean water into rivers and the sea.

Many firms engage in the manufacture of water treatment equipment, but major builders of integrated treatment plants are the Kurita Water Industries, Ltd., Ebara-Infilco Co. and Kubota, Ltd. At present, water treatment techniques are more advanced in Europe and the U.S. than in Japan. Therefore, a number of Japanese firms in this field are joint ventures with European and American makers.

What is demanded in the field of water treatment technology now is the development of more sophisticated techniques than the conventional physicochemical and biochemical treatment methods in order to reclaim high-grade industrial water from waste water. This stems from the belief that efforts should be made not merely to prevent damage due to water pollution, but also to reutilize the valuable water resources. Especially noteworthy in this field is a large-scale three-year project for experiment in the "reuse of waste water," started in fiscal 1971 under the leadership of the Ministry of International Trade and Industry (MITI) and the Japan Industrial Water Association. The project calls for building test plants for the following three highly-advanced sewage treatment methods with a view to solving technical and economic problems involved prior to construction of large-sized practical facilities.

1. Activated carbon filtration system (activated carbon used in this method is carbon particles with countless minute holes, which are highly capable of absorbing fine substances and thus effective for removal of organic pollutants)
2. Electrodialysis water purifying system (the selective ion permeability of ion exchange membrane is utilized to eliminate inorganic salts and other ionic elements)
3. Reverse osmosis water purifying system (polluted water and fresh water are placed together with a semipermeable membrane in between, and when the polluted water is subjected to pressure greater than the osmotic pressure, only its water content passes through the membrane, producing high-grade fresh water)

Continued





"*Refuse compaction plant*" *of Osaka City (top photo). The plant, developed by Tezuka Kosan Co., compacts all kinds of refuse by hydraulic pressure into one-meter square blocks (bottom photo).*

Already, the three test plants have been completed in the compound of the Sunamachi Sewage Treatment Station in Tokyo and have gone into continuous operation. Therefore, the result of this experimental project is eagerly awaited with great hopes.

Refuse Compaction System

As society becomes more and more affluent materially, tremendous amounts of refuse discharged by homes and factories are presenting a growing headache in big cities. This, coupled with a sharp increase in noninflammable, large-sized wastes, has brought the conventional disposal of refuse through incineration to a deadlock. In heavily populated areas, it is far from easy to build incineration plants which could become a new sources of environmental pollution.

In these circumstances, the pollution-free press-type refuse compaction system as developed by the Tezuka Kosan Co. is engaging keen attention. Under this system, all kinds of refuse are compacted together into a solid block with a giant hydraulic press, and the block is then covered with wire netting and coated with asphalt. (The block weighs two tons and measures about one meter square.) Heat treatment at high temperature prevents the decomposition of even perishable refuse. Moreover, the operating cost is low compared with the conventional incineration method, while the "refuse blocks" can be used in land reclamation work, for instance. Tezuka Kosan has built this system for Osaka (daily-processing capacity: 600 tons) and nine other cities.

New Disposal Method for Plastic Wastes

The treatment of plastic wastes is particularly difficult in the disposal of solid wastes. If burned at conventional incineration plants, they give off noxious gases that could be a source of secondary pollution, and moreover, they do not decompose. Accordingly, heaps of discarded plastic items never cease to swell.

Many enterprises and organizations are engaged in the development of techniques for disposal of plastic wastes. But especially noteworthy in this field is the activity of the Plastic Waste Management Institute consisting of 34 leading plastic resin manufacturers. The institute is now carrying out three projects for the development of (1) reuse-processing plant, (2) plastic waste incinerator and (3) recycling plant

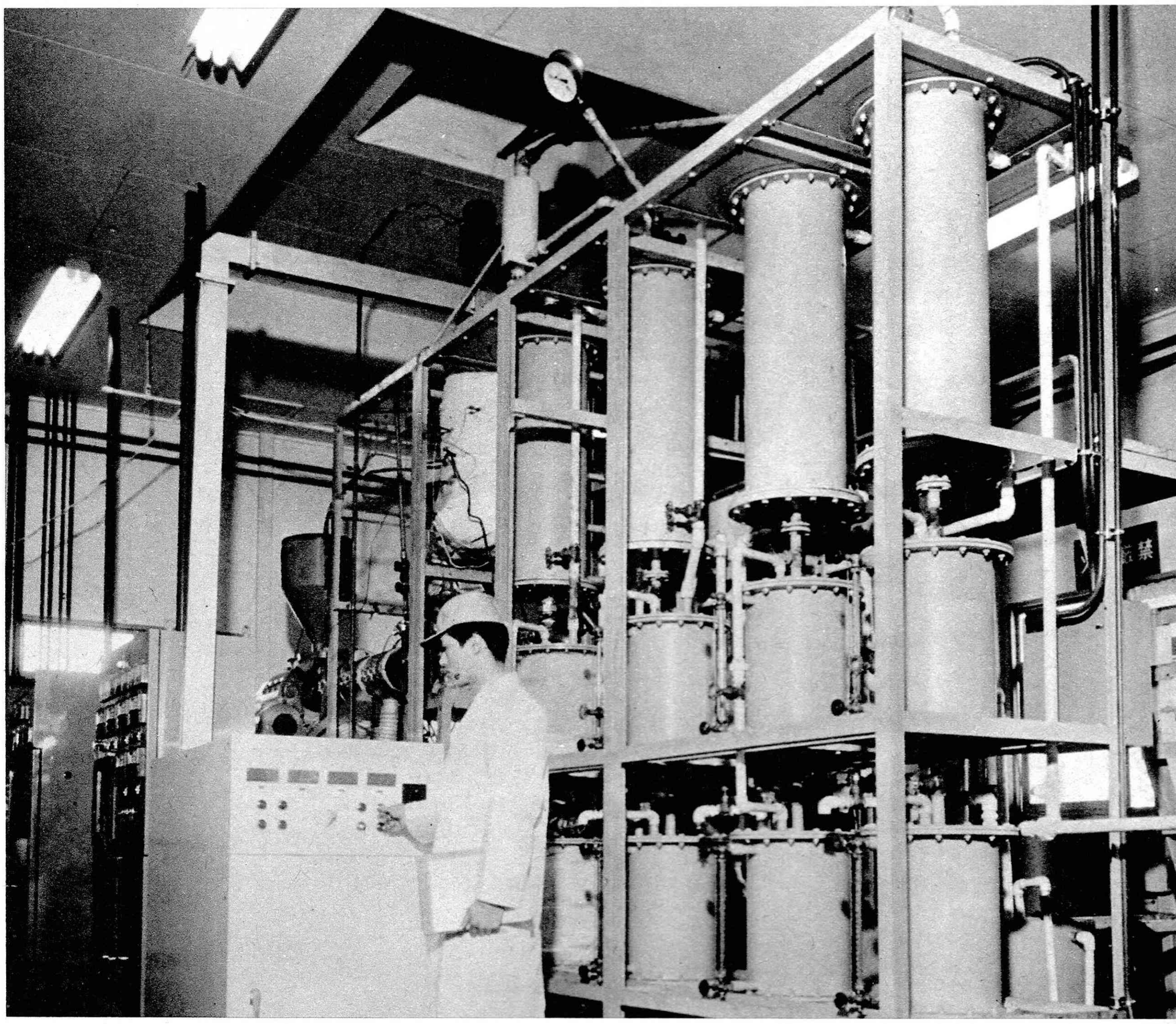
To reclaim petroleum from plastic wastes, with the object of establishing techniques for disposal and effective reuse of plastic wastes by combining and integrating the technologies of the related enterprises.

As for the reuse, a model reuse-processing plant of melt-and-mold system has already been completed in Funabashi, Chiba Prefecture, and is now producing flowerpots, and piles and pipes for public works with plastic wastes as material. These goods are used for improvement of the local environment.

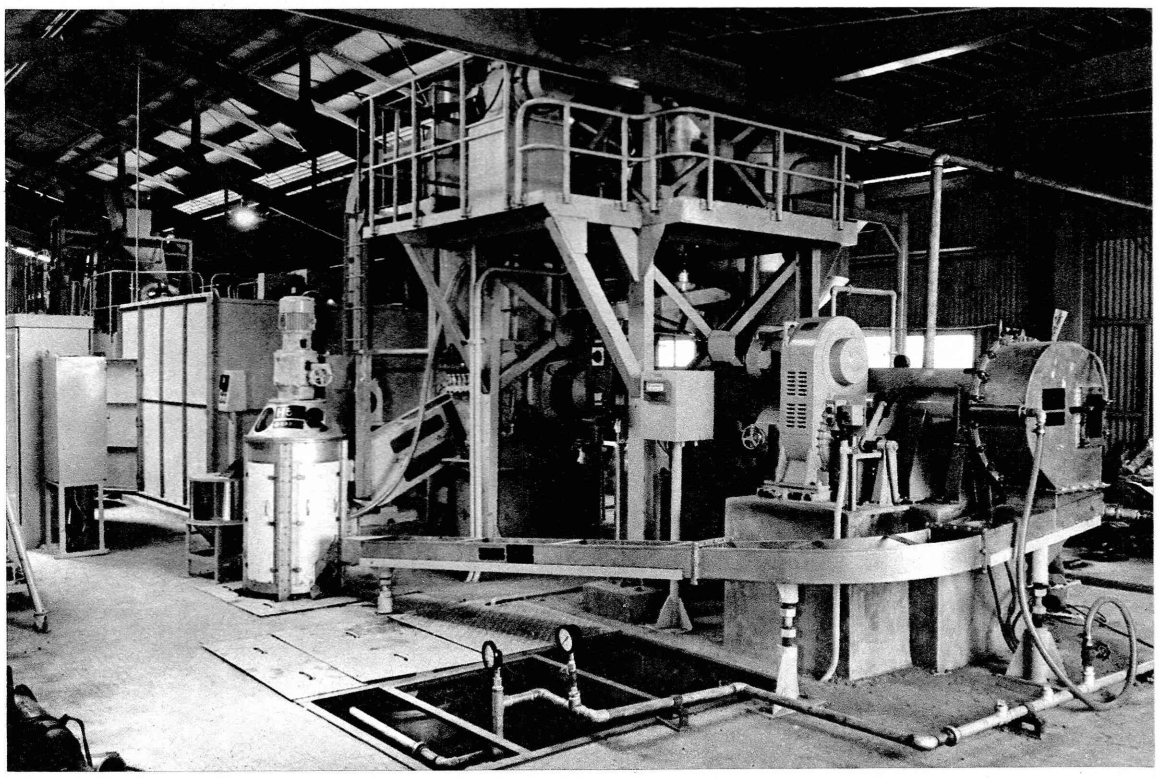
Plastic wastes, if burned in conventional incinerator, not only emit poisonous gases which could become a source of secondary pollution, but also generate high temperature which damages the incinerator. It is necessary, therefore, to develop an incinerator capable of resisting the high temperature of burning plastics, preventing the emission of noxious gases and thus ensuring a safe, complete combustion without any injury to the environment. At present, the institute is constructing a model plant in Koshigaya, Saitama Prefecture, which can fulfill these conditions. The plant with a daily processing capacity of five tons will be completed by the end of this year and go into test operation.

Since plastics are produced from petroleum, the most effective method for the reuse of plastic wastes is naturally to reclaim petroleum from such wastes. The third project of the institute is designed to establish a technique for this purpose. The institute has already developed a test plant using the pyrolysis technology in cooperation with Mitsubishi Heavy Industries and Sanyo Electric Co. Two plants of this type are now undergoing operational tests at the Mihara Plant of Mitsubishi Heavy Industries and the Moriguchi Plant of Sanyo Electric.

A model recycling plant to reclaim petroleum from plastic waste developed by the Plastic Waste Management Institute in cooperation with Sanyo Electric Co.







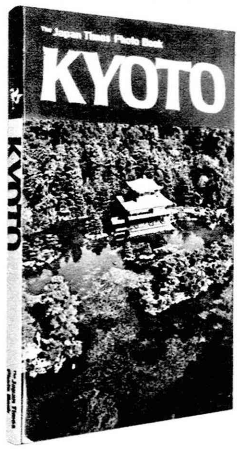
A model plastic reuse-processing plant of melt-and-mold system of the Plastic Waste Management Inst. The plant is now producing flowerpots, and piles and pipes for public works (left photo) with plastic wastes as material.

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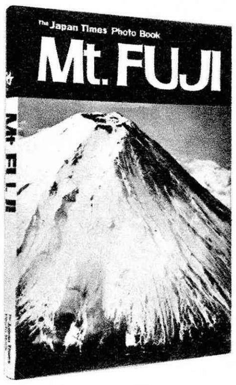
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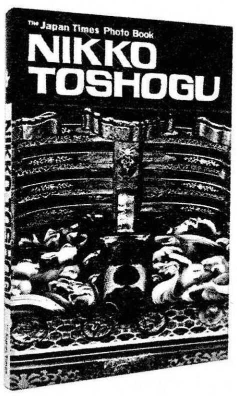
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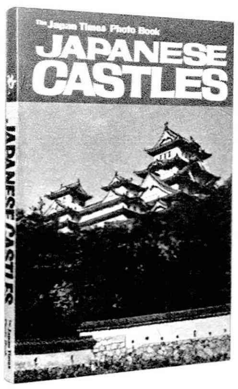
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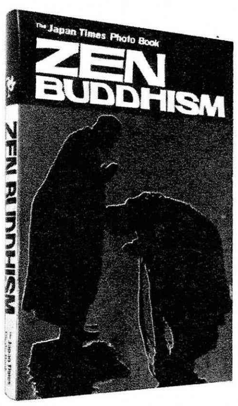
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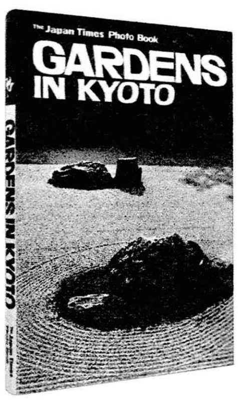
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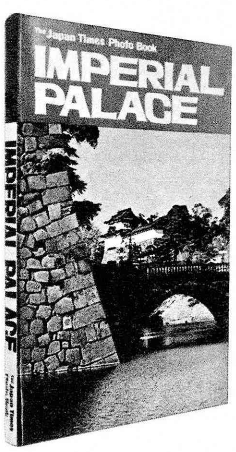
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The Chiyoda THOROUGHBRED 101
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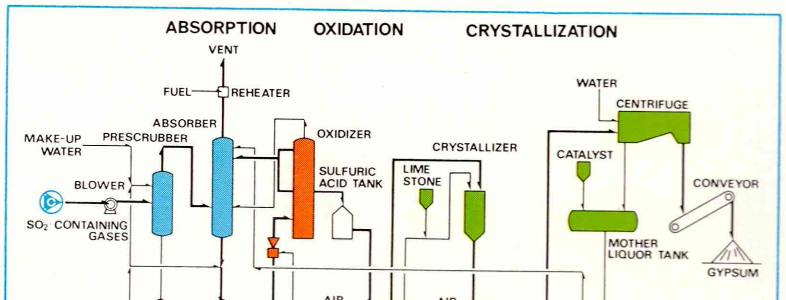


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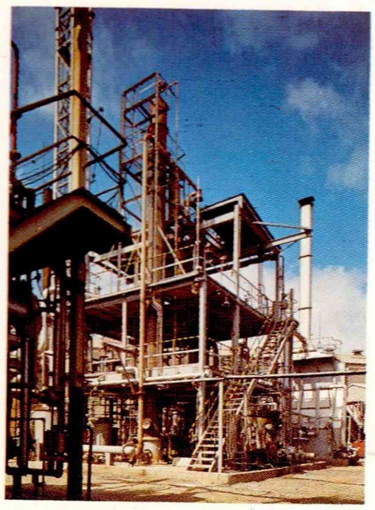
The Chiyoda THOROUGHBRED 101 Flue Gas Desulfurization Process is just the first in a series of pollution control processes being developed by Chiyoda's environmental research task forces.



After scrubbing, the flue gas goes into the absorber. Dilute sulfuric acid absorbs SO_2 from the gas.

The acid goes to the oxidizer. The oxidizing catalyst is an inexpensive, non-poisonous compound that is soluble in the acid.

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